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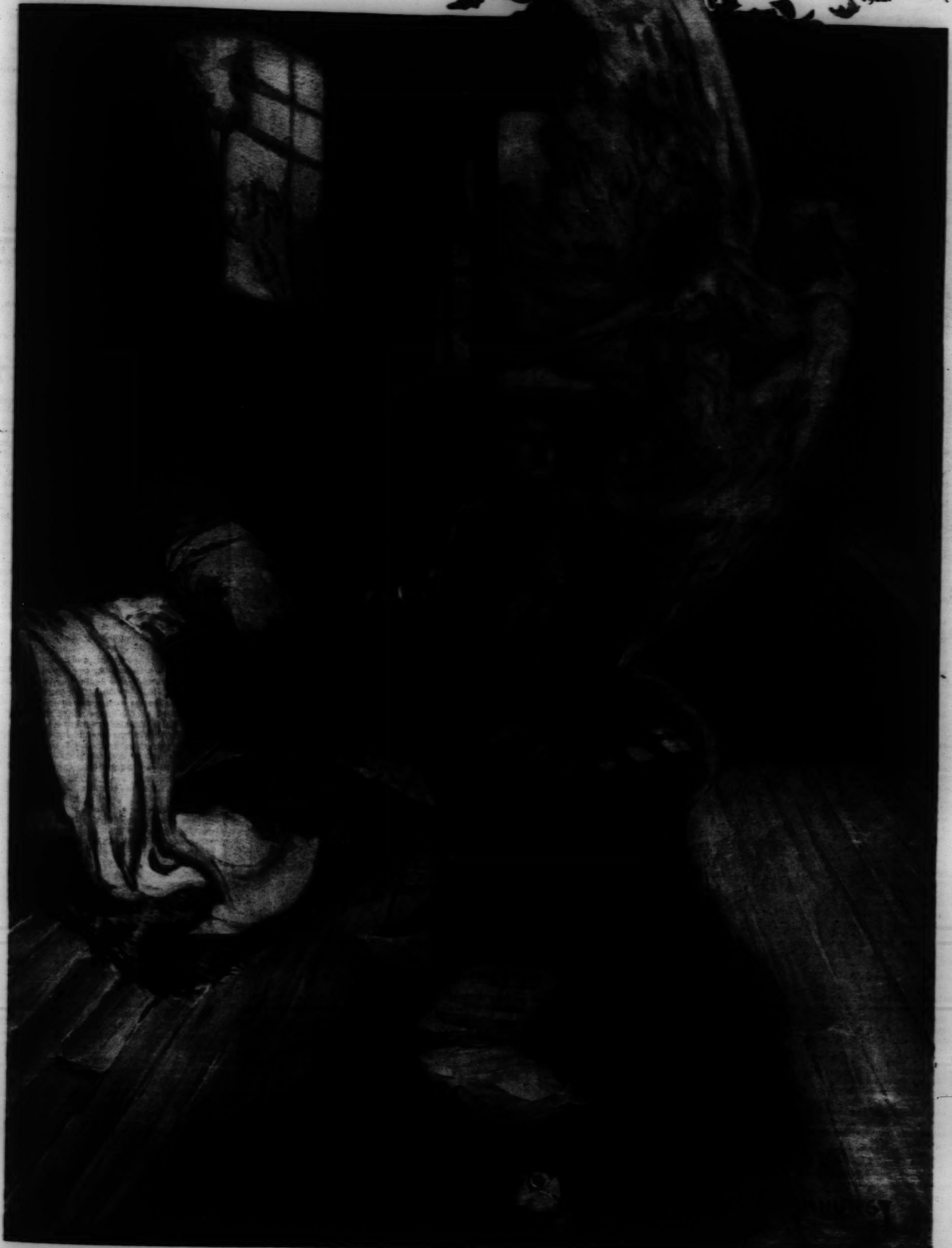


YARLEY OF YALE.

(A Playlet.)

PERSONS:

MR. CECIL BRUCE, a matinee actor.
MR. GARRETT, his landlord.
JAMES, a co-operative valet.
YARLEY, a mysterious visitor.

SCENE: *Mr. Bruce's apartment in Paradise Flat. Foils and boxing-gloves on the walls. Photographs, pipes and books on mantel. Couch piled with pillows of evident feminine manufacture. Piano open with songs on the music rack. A banjo is also in evidence. A table spread for breakfast is drawn close to the hearth, where logs are burning. Flowers in vase upon it. Newspapers, telegrams, letters and cards on a silver tray. Glimpses of bedroom off right. Sounds of splashing water from the bathroom.* JAMES *enters with more letters, and places them on table, reading the addresses and nodding knowingly.*

JAMES: Every one of thim from wimmin! An' they do be sayin' that he's a marrid man! The saints be praised! *(Rolls up his eyes and raises his arms deprecatingly.)* Ah—but he's the divil among the gurls!

Enter CECIL *lazily. He wears a rose brocade dressing gown corded about the waist. Red morocco slippers. Nods a good-morning to* JAMES, *seats himself by table and begins to go through the letters nonchalantly. Seems bored. Opens one envelope after the other, glances at contents and sighs.*

CECIL: Invitations—bills. Bills—invitations! One about as monotonous as the other! James—my coffee!

JAMES: Yessur. *(Exits.)*

CECIL *picks up the final telegram, opens it and reads it. His manner changes to one of extreme animation. Whistles, laughs boyishly, and slaps his knee delightedly as he reads aloud:*

"Coming unexpectedly to town on the 2.20 express. Will drive direct to your hotel. Have luncheon ready at 3. TRIX."

(Delightedly.) Good! *(Rings bell violently.)* James! James! James! I say!

JAMES *enters with coffee service on tray and proceeds to serve.)*

CECIL: James, I wish you to fix up these rooms in a hurry—by two o'clock! Can you do it? Dust everything! Fresh lace covers! Punch up the pillows. Open the windows and let out the smoky air—see? And James?

JAMES: Yessur.

CECIL: Go around to the florist's and get all the roses he has in the place. Put them round in the vases and bowls. And there's luncheon to be ordered, too.

JAMES: Will you lunch at home, sur?

CECIL (*laughing*): Will I lunch at home? Will I—— Oh, James—James! What do you think I am preparing for? A funeral? I am to have a guest—James—a guest!

JAMES: A guest is it, sur?

CECIL: A lady—James—a lady! *(Laughingly pokes* JAMES *in the ribs.)* A lady!

JAMES (*stiffly—rolling up his eyes aside.*) A lady, sur?

CECIL: A lady—and I'll order luncheon sent round from the club, and James——

JAMES: Yessur?

CECIL. *(Pulling up his collar.)* How do I look, James?

JAMES: Very well, sur.

CECIL (*winking at* JAMES): Think I'll do, eh?

JAMES (*confusedly*): Oh, yes sur; yessur. But sir——

CECIL: Now, run along, James—run along.

JAMES: Beg pardon, sir; but——

CECIL: Run along now. *(Looks at his watch.)* We haven't a minute to spare! Get the flowers—all he has.

(Hurries JAMES *out while the man endeavors to explain. Calls after him:*

CECIL: Get a big bunch of violets!

JAMES (*in the distance*): Yessur.

CECIL: And a white flower for me—a—a gardenia.

JAMES (*still more faintly*): Yessur.

CECIL: And now for the luncheon! Let me think what Trix likes. It's so long since we've dined together! But women always like the same things! Very sweet or very sour! Sandwiches tied with ribbon. Cakes with lace paper frills. Chops with rosettes on 'em! *(Rings the telephone bell.)* Hello! Hello! I say there? Good-morning! Oh, very well, thank you! Ha ha! So you liked the play. Oh, thanks, thanks: Just let me have 18—0—2 Madison, please? Eighteen—O—two—yes!

(Waits, humming nervously): Is this the Grillers? I say is this the Grillers? Just ask the head waiter to step to the 'phone? Mr. Bruce—yes! Is this Phillippe? Huh—huh? I want some luncheon in a hurry sent here for two thirty? How many? Why two, of course. Just two: Something very fine—dainty, impressionistic—that will please a lady! What's that? A lady—L-A-D-Y—understand? Ha—ha—ha—ha! Yes—that will do nicely—not too well done! Yes. And a partridge? Yes—Yes? And cakes, Phillippe—with bow knots—pink bow knots——And some champagne! Cold—very cold! Sweet—very sweet——! Special? Well, I should say it is special! Ha—ha—ha! Good-by!

(He goes about arranging things. Takes off his coat and begins to dust in burlesque fashion. Puts away some of the more daring of the photographs. Looks in the glass. Brushes his hair. Poses.)

What keeps that man? He'll never get this place fixed. *(Goes in bedroom and begins to toss things about, whistling. Knock at the door. Waiters enter and begin to arrange luncheon on table. Enter* JAMES *obscured by boxes of flowers. Messenger boy carrying others. Great confusion and excitement.* CECIL *begins to open boxes and place flowers about. Waiters exit with boy.*

JAMES: Beg pardon, sur?

CECIL: Yes—yes? What is it, James?

JAMES: Beg pardon, sur; but they allow no ladies in the house!

CECIL: What?

JAMES: It's a strictly bachelor flat, sur. That's why they call it Paradise! They won't even let in a washerwoman unless it's a Chinaman!

CECIL: What an outrage!

JAMES: It is, sur—but it's the rule! Mr. Garrett, sur—the owner—lives on the first floor, and he'll discharge any one, hall boy or elevator man, that'll let a woman cross the threshold.

CECIL (*takes a bill from pocket. Winks at* JAMES): Can't you fix it with them, James?

JAMES: That's been tried too often! They're afraid to lose their job. Mr. Garrett is that strict.

CECIL: Strict! That chap that was in here playing poker the other night. He strict! Bosh!

JAMES: He is, sur! About wimmin! In his own house!

CECIL: By Jove! We must think of some plan. Wait a minute! *(He walks up and down tapping his forehead. Goes in bedroom and returns with long raglan coat and Alpine hat. He pushes them in grip, first putting a flower ostentatiously in lapel of the coat. Gets a stick from stand and gives it with the bag to* JAMES.

CECIL (*triumphantly*): There!

JAMES (*confusedly*): Where—sur?

CECIL: Take a cab and drive to the Grand Central Station. Meet the train from Boston that gets in at 2.20. Look around for a stunning girl who'll be looking around for me. Brown hair. Little curls over the ears. Dimples. Turn up nose. Here's her photograph! *(Shows* JAMES *a picture from the mantel.)* Explain the situation here. Tell her I stayed here to avoid suspicion. Have her put on the hat and coat in the cab. See? Give her this stick. Drive here, and come in with a swagger—hat pulled down over eyes. If they ask anything you answer and say it's my friend Yarley—Yarley—of Yale. Don't get the wrong girl now. Remember the name—Yarley!

JAMES (*hesitatingly as though not quite approving.*) Yes—sur—yessur. *(Exits, admitting waiter with wine in cooler. Waiter exits. There is a knock at the door. Cecil makes a gesture of impatience and stands quietly without answering the continued and impressive knocking. Door suddenly opens, and* GARRETT *enters and closes it behind him. Confronts* CECIL, *looks at table, flowers, etc. Smiles.*

GARRETT: Ah—Bruce—not deaf, I hope? Didn't you hear me knocking?

CECIL (*nervously, confused*): No—no—that is—I—have a drink—I mean a chair—a cigar—lovely day, isn't it—oh, confound it, sit down!

GARRETT (*coolly*): Hope I am not intruding. Expecting some one, I see.

CECIL: Yes—no—that is—a friend of mine is coming in for a bit of lunch with me. I've got a little surprise for him!

GARRETT (*looking at the flowers*): I see!

CECIL (*with affected ease.*): Capital chap he is, too! A Yale man!

(GARRETT *lifts the bunch of violets from the side of plate and smells them. Looks at the wine, then at* CECIL.)

CECIL: Jolly fellow, Yarley—Yarley, of Yale, we call him!

GARRETT: Ah—yes! Going to have candy, I see.

CECIL: Oh, Yarley is crazy about candy! Lives on chocolates and all that! Thought I'd surprise him!

(Knock at the door—three times—slow and very distinct. JAMES *puts his head in cautiously, and says:* Hist!

CECIL (*affecting gayety*): Come in, James. Is Mr. Yarley with you?

(JAMES *enters, followed by a young woman wearing a long coat and Alpine hat. She carries a cane jauntily. The disguise, although in no way a good one, is chic, and* GARRETT *endeavors to conceal his smiles.* CECIL *slaps the newcomer on the back, while* JAMES *stands the picture of guilty dismay.)*

CECIL (*with forced gayety*): Hello, Yarley, old chap—how are you? Glad to see you. This is my friend Garrett. Garrett, this is my chum—Yarley—Yarley, of Yale!

THE STAGE CHILD'S CHRISTMAS DEVICE.

(CECIL *nudges* YARLEY, *who immediately sees how matters stand. She does not appear to realize that her disguise is easily penetrable. With perfect self-possession she approaches* GARRETT *with a dudish stride and shakes his hand pump handle fashion in the air.)*

YARLEY (*with pronounced English accent*): Awfully glad to meet you, Garrett! My word, Cecil, but you're snug here! *(Goes about with a pronounced football stride examining the bric-a-brac.)*

GARRETT: Take the gentleman's hat and coat, James.

YARLEY (*coolly with upraised hand*): Thanks, no—old man! Always wear my hat and coat in the house. It's fad of mine, isn't it, Cecil?

CECIL: Yes—always wears his hat and coat! Used to at school! *(Aside to* GARRETT.) Eccentric little beggar!

YARLEY (*looking at luncheon*): Got a beastly jolly feed here, I see, old man.

CECIL (*nervously*): Garrett, it was good of you to run up! Come again! *(Tries to edge* GARRETT *toward the door.)*

GARRETT: Oh, don't mention it! I'm in no hurry! Don't mind joining you if you should ask me.

CECIL: Oh, wouldn't think of it! (*Aside to him*): Glad to have you, but Yarley is shy as a bird!

GARRETT (*seating himself*): Oh, if you insist, Bruce, of course.

(CECIL *drops despairingly in chair.* YARLEY *drops opposite simultaneously. Their eyes meet.* JAMES *begins to open the champagne. Cecil begins to serve.* GARRETT *evidently enjoys the situation.)*

GARRETT (*raising his glass, meaningly, looking at* YARLEY): Here's to our sweethearts!

CECIL (*reverently—looking at the ceiling*): And our wives!

YARLEY (*rakishly raising her glass and looking at them both*): May they never meet!

(They begin to eat luncheon, JAMES *serving in burlesque fright.* CECIL *catches* YARLEY'S *hand under the table.* YARLEY *endeavors to signal* CECIL *with her foot. They get in a hopeless tangle. All laugh hysterically.)*

GARRETT: This is the sort of thing—what? Good old bachelors three! That reminds me of a ripping good story! There was a girl with those open work stockings.

(JAMES *drops a dish with a crash.)*

CECIL: Oh, say——

GARRETT: Listen. There was a girl who wore those——

YARLEY: Oh, break it off! Break it off!

CECIL (*laughing*): Yes; that's an old one, Garry! Eh?

YARLEY (*laughing, sings, pointing at* GARRETT. CECIL *joins in the refrain.)*

"In the days of old Rameses, Are you on!
Are you on!
In the days of old Rameses, are you on!
In the days of old Rameses, that story had paresis,
Are you on—are you on—are you on!"

GARRETT: Well, you tell us a good story, Mr. Yarley.

(YARLEY *rises with one foot on the chair and hand on hip in easy after dinner story-telling pose.)*

YARLEY: When I was in Cuba.

GARRETT: Yes—yes.

YARLEY: I met a girl there! I tell you she was a looker, and no mistake! A high stepper! I took her out to dinner one night. You know you can't take a girl out to dinner in Cuba as you do here?

GARRETT: Can't, eh?

YARLEY: No; it's deuced improper!

CECIL: Never was in Cuba myself. Were you, Garrett?

GARRETT: Go on with the story.

YARLEY: Well, we had dinner, and this girl—this girl—(*begins to laugh helplessly*).

GARRETT: Yes—yes—go on.

YARLEY (*laughing immoderately*): She—she—ate butter on the celery! *(She shrieks with laughter, in which* CECIL *joins.)*

CECIL: Butter on the celery! Ha—ha—ha—ha—ha! That's the limit! Ha—ha—ha!

GARRETT: Well, go on!

YARLEY (*indignantly*): Go on! That's all!

GARRETT: Oh, I say—you're pulling our leg!

(CECIL *picks up the banjo and begins to strum upon it.* YARLEY *hums an accompaniment. Both seem to realize that* GARRETT *sees through their plot, and the girl commences to coquet with him under the rim of her hat.* CECIL *gets uneasy.* GARRETT *is evidently impressed with the girl's brightness and daring. Aside to* CECIL, *as she hums she whispers:*

YARLEY: Will he never go?

CECIL: Hush! He owns the house.

GARRETT: What's that?

YARLEY: So you live here too, Garrett? Charming place isn't it? There's no place like home, eh—old chap?

CECIL (*with sudden inspiration*): I say, Yarley, wouldn't you like to take an auto spin through the Park. Yes?

YARLEY (*winking at* BRUCE): Good idea. Hurry and get one!

(CECIL *puts on a hat, and exits.* JAMES *finishes clearing the table, and exits also.* YARLEY *sits at the piano and begins to play softly. The atmosphere has suddenly grown serious.* GARRETT *leans on the piano, and looks fixedly at the girl, picking up a photograph written over. He holds it up so* YARLEY *can see it.)*

GARRETT: Pretty woman, isn't it? Another of Bruce's victims, I suppose? I tell you these handsome actors are sad dogs. Here is Cecil with all the pretty girls in town running after him, while I——

YARLEY: You're running after them, I suppose?

GARRETT: Oh, no; I'm not that sort! I am serious in my love affairs. Bruce isn't faithful to any one but himself!

YARLEY (*looking up, playing softly and smiling*): You seem to forget that Mr. Bruce is married. Perhaps he loves his wife? That would be funny, wouldn't it?

GARRETT (*laughing derisively*): His wife! Why, his wife is an actress! I happen to know! She's off on the road ten months of the year. You know what these theatrical people are! He don't think of her when she's out of sight!

YARLEY (*still playing softly*): How do you know?

GARRETT: How? Why, by the fact that in her absence he gives little luncheons on the quiet—to Yarley, of Yale!

(With a laugh he suddenly takes off her hat. Her hair falls about her shoulders. She stands blushing and confused but smiling.)

GARRETT: Did you fancy that I didn't see through your silly disguise? Ha—ha—ha—ha! But I'll forgive you—on condition that you give me——

YARLEY (*proffering the flower from her coat*): A rose—Mr. Garrett?

GARRETT (*putting his arm round her*): No—a kiss!

(She pushes him away with a little scream as CECIL *enters, facing* GARRETT, *who has suddenly turned toward the door. Seeing the danger of a quarrel she jumps on a chair, gathering her skirts about her trim feet.)*

YARLEY: A mouse!

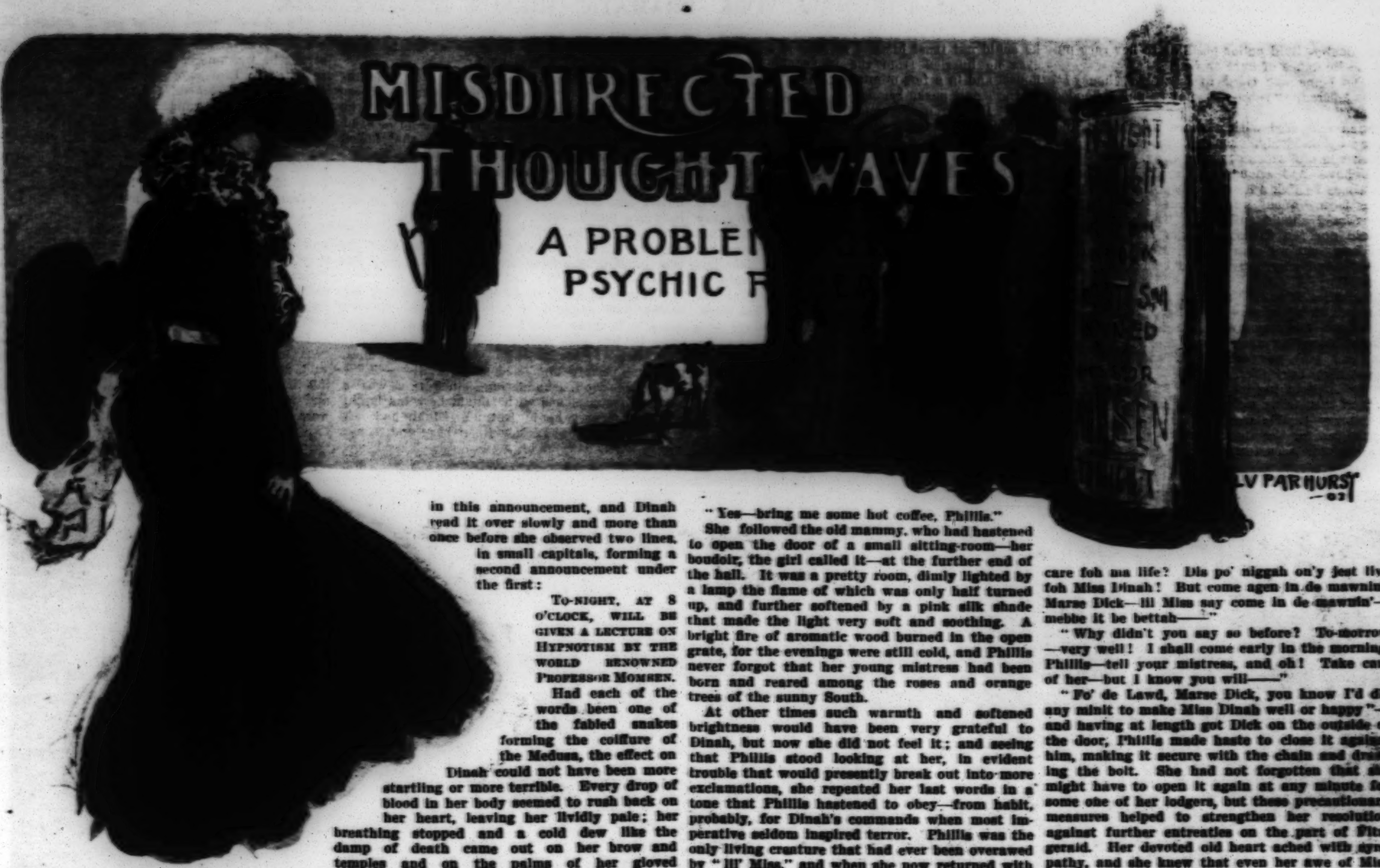
GARRETT (*sneeringly pointing at* YARLEY'S *very feminine figure on the chair.*) Your friend seems to scare easily, Bruce. By the way, introduce me, won't you?

CECIL (*realizing that the joke has gone far enough gives the girl his hand and helps her from the chair*): Mr. Garrett, allow me. My wife, Mrs. Cecil Bruce!

(GARRETT *stands confused. She again proffers the rose. He takes it, bowing over her hand as though in apology.* JAMES, *who has overheard, stands in the background, his eyes and hands upraised in surprise.)*

Curtain.

KATE MASTERSON.



It was the first warm, bright day in Spring. Pansies were blooming in the flower beds of the parks and in the great vases that stood before many houses on the avenue, and the balmy air was soft and sweet with the odor of flowers on every street corner—violets, daffodils, roses, lilies-of-the-valley.

"How lovely the world is! How happy everything looks!" thought a young woman who was coming down the avenue with light, quick, springing steps—and quite unconsciously a half sigh had followed the unspoken words. For it was not so very long since Dinah Foote had found the world anything but lovely, and to her tear-clouded eyes nothing had looked happy. But that was more than a year ago, and she was still of an age when a year seems a very long time in the past and time beyond limit in the future. She came back to the present with a joyful realisation that the world is lovely and everything is happy. People looked at her as she passed on with the elastic step that betokens youth and health as well as happiness; and having looked once many turned and looked again with such lingering admiration as clings to an object of more than usual attractiveness.

"What a beauty!" exclaimed one young man to his companion. "It is many moons since I have seen such a handsome girl."

"Of course you know who she is, Clarkson," said the other. "No? Oh, I forgot—you've been out West this year or more. That's the girl Dick Fitzgerald is going to marry—lucky fellow! Fate, having given him a million or two, leaves him free to do what he will with it and with himself. Others of us might like to marry the fair Dinah—if we had a chance—but Fitzgerald is the one who dares."

"Is it so much of a dare, Macallister? What's the matter with the fair Dinah—besides being fair? That she certainly is, but it isn't considered a serious obstacle to happiness."

"To be so handsome as that? Oh, I don't know! Rather trying to a fellow to have every other fellow in love with his wife. But it isn't alone her beauty—Dinah Foote has been married before——"

"Mrs. Foote is a widow, then?" Clarkson inquired, with a slight emphasis on the prefix, for Macallister's persistence in the use of the Christian name offended his severe taste.

"That's what no one seems to know, exactly—whether widow or divorcée. But she has been married and now she chooses to be known as *Miss Foote*, the name to which she was born, it seems; and no one—except Fitzgerald, of course—knows who or what the husband is, or was, or whether he is divorced or dead."

"Oh!" replied Clarkson, with a prolonged intonation. "Well, besides being a beauty she has a most lovely face, and the chances are that Fitzgerald is to be envied."

Clarkson's tone seemed final and the speakers continued their walk in silence. Meantime the young lady who had been the subject of these remarks was equally unconscious of the general admiration or the spec'al discussion of which she had been the object. Though insensibly aware of the beauty of the day and the freshness of the flower-scented air, her mind was too preoccupied to be really conscious of anything except the delightful fact that her lover, who had been out of town for a whole week, was home again and would be with her at the usual hour in the evening. And why she should suddenly have stopped abruptly in front of the large building near Sixteenth Street she never afterward could explain, except on the theory that it was the beginning of the final act in the drama which she liked to call her Fate. On the billboard in front of her she read the following announcement:

"Professor Hopkinson will lecture this afternoon on the subject of Psychic Phenomena, including the mystery of Thought-waves; the power of the Will, acting on distant objects or persons; and the intimate connection between Wishing and Having."

Capital letters were frequent and very large in this announcement, and Dinah read it over slowly and more than once before she observed two lines, in small capitals, forming a second announcement under the first:

TO-NIGHT, AT 8 O'CLOCK, WILL BE GIVEN A LECTURE ON HYPNOTISM BY THE WORLD RENOWNED PROFESSOR MOMSEN.

Had each of the words been one of the fabled snakes forming the coiffure of the Medusa, the effect on Dinah could not have been more startling or more terrible. Every drop of blood in her body seemed to rush back on her heart, leaving her lividly pale; her breathing stopped and a cold dew like the damp of death came out on her brow and temples and on the palms of her gloved hands. The next instant the blood rushed violently to her head and a broken sob struggled through her parched lips. Her eyelids trembled and unclosed, and her gaze fixed itself on the words that had so affected her. She read them again, then turning away walked forward, but not with the light step of a few minutes before—she tottered as if suddenly grown old and infirm. With the movement of an automaton she joined the people going into the hall, and paying the entrance fee because she saw others do so, she walked down the aisle to a seat. If she had any intention it was to be lost in the crowd—to drop somewhere, unseen, till the capacity for thought returned to her—if it would ever return—if her brain could ever recover from the crushing blow that had fallen upon it. Poor Dinah was ever in extremes of joy or misery—the present moment was always eternal.

The hall was dimly lighted, and by contrast with the outer world it seemed almost dark; but when the slow stream of people ceased coming in the lights shot into sudden brilliance, and a tall, thin man glided onto the platform. He had long hair, dark eyes, and a forlorn expression generally, except for a humorous look that sometimes twitched the corners of his mouth. This was Professor Hopkinson, and the audience received him with friendly applause. All eyes were turned on him; and Dinah, notwithstanding her extraordinary beauty, remained unnoticed. Professor Hopkinson began to speak, and the audience—except Dinah—leaned forward and listened with interest. His voice was pleasant and his enunciation clear and distinct; and his remarks occasionally received the compliment of a faint ripple of laughter accompanied by not too loud applause. Dinah did not hear one word, or if she did it was in a manner to illustrate the action of the subliminal consciousness, which the lecturer was then describing; but suddenly her senses became alert and she, too, leaned forward, listening with painful intentness.

"And that is the secret of the old tales of witchcraft, when one who would rid himself of an enemy set up a waxen figure of the doomed person and prayed his life away—it was the thought that killed, for thoughts are things. There was no need of a waxen image except as a means of concentration. The murderous thought was and is the two-edged weapon if we accept as true this mystery in thought-waves. To wish is to have, to desire with the whole mind and heart is the direct means to accomplishment, and that is why——"

Dinah leaned back in her chair, and to her the speaker's voice trailed off into nothingness. The Professor at times became facetious as he went on, and his mild efforts at humor were now and then rewarded by laughter; but Dinah heard no more. The seed of a terrible thought had dropped into her mind, and there it germinated, growing so rapidly that already she saw the deadly fruit it was to bear. The horror of it crept about her throat like a cold chill, and seemed to stir the roots of her hair, but she could not drive it away. Could not? She would not—she did not even try.

By and by there was a final ripple of applause, and a general stir among the audience, and rising with the rest Dinah felt herself carried along with the moving throng till she was again out on the avenue. But by this time her scattered faculties had gathered themselves together and she was conscious of a fixed intention, and directing her steps homeward she walked rapidly till she stood at the door of her dwelling-place. It was an unpretentious, old-fashioned brick house on a side street, and though she owned it Dinah's home occupied the first floor only—the rest of it being rented for varying amounts that formed her small and precarious income. She had pulled the bell with such violence that her servant was breathless with haste, and the mistress was halfway along the wide hall before Phillis had recovered breath enough to express her feelings.

"Bress de Lawd, lil' Miss, how you's scairt me! It's mos' dark an' Marse Dick comin' too! Oh, Miss Dinah, what's happened to you—has you seen a ghost, honey?"

"Yes—bring me some hot coffee, Phillis."

She followed the old mammy, who had hastened to open the door of a small sitting-room—her boudoir, the girl called it—at the further end of the hall. It was a pretty room, dimly lighted by a lamp the flame of which was only half turned up, and further softened by a pink silk shade that made the light very soft and soothing. A bright fire of aromatic wood burned in the open grate, for the evenings were still cold, and Phillis never forgot that her young mistress had been born and reared among the roses and orange trees of the sunny South.

At other times such warmth and softened brightness would have been very grateful to Dinah, but now she did not feel it; and seeing that Phillis stood looking at her, in evident trouble that would presently break out into more exclamations, she repeated her last words in a tone that Phillis hastened to obey—from habit, probably, for Dinah's commands when most imperative seldom inspired terror. Phillis was the only living creature that had ever been overawed by "lil' Miss," and when she now returned with the coffee it was with evident trepidation that she drew the attention of her young mistress to a couple of tiny birds on toast, assuring her they were the first of the season, and not too dear, either, because the poultry man favored her.

"No, Phillis, I can't eat—the coffee only, just now—by and by, perhaps, because of course I must eat—oh, how I wish I were dead or had never been born!"

She gulped down the coffee, though it burned her, and then sank into the comfortable low chair which Phillis had drawn up in front of the fire.

"And now leave me alone, mammy dear. By and by, when it's all over, I'll tell you about it. When Mr. Fitzgerald comes you are to say that I can't see him to-night——"

"Cain't see Marse Dick! An' he comin' here after a journey! Why, honey, he hasn't laid um eyes on ye foh a week!"

"Phillis, don't interrupt me, and do as I have said. You will tell Mr. Fitzgerald that I cannot see him to-night—say I am not well—tell him to come to-morrow—oh, anything you like, but I must be alone now! Then when he has gone away, mammy, come and put me to bed."

Phillis carefully righted the small silver tray that had nearly slipped out of her hand, placing the empty coffee-cup in its saucer; replaced the cover she had removed from the tempting little birds; and finding it impossible by such devices further to prolong her stay, at last, with a heavy heart, turned away and with slow and ominous shaking of her turbaned head returned to her kitchen.

"Not a qua'l," she muttered to her dishes and saucepans. "Cain't be a qua'l, cos she hasn't seen um yet! Cain't be a lettah, cos she was happy as a hummin'-bird when she went out—oh! Lawd-a-massy, what has come to lil Miss?"

Phillis was still turning over that question in every form suggested by a lurid imagination when she was a second time startled by an imperious summons of the door-bell. As she hastened to answer it she saw that the door of Dinah's room still stood open, and the hurried glance she cast within told her that her young mistress sat just where she had left her—except that her face was turned to the door. The warmth of the fire, or some more potent fire within, had sent a color like the blood of roses to her cheeks and lips and a glowing radiance to her eyes. She heard her lover's eager voice, in answer to the hurried greeting of the old mammy, and she half rose as if to go to him—then sank back, choking down the sob that rose to her lips.

"You cain't come in, Marse Dick! You cain't see her—she's not well," panted Phillis, stammering wildly in the effort to be convincing. "She cain't see you—an' she won't—an' she must be alone!"

"Can't see me? *Won't*—and not well!" The perplexed, disappointed tone was like a blow to Dinah, and she put up her little quivering hands to shut out the sound. "You don't know what you are talking about, Phillis! If Miss Dinah is not well, that is all the more reason why I ought to see her—go at once and tell her so."

He made a step forward as if to enter the drawing-room, but the ample form of Phillis barred the way.

"No, Marse Dick—please—'twould be more'n my life's wo'th—lil Miss nebber forgive me 'f you don' go 'way now, honey. 'Deed, Marse Dick, I tells you true—sump'un awful's come to lil' Miss—she 'as that white when she come home to-night—white's yo' collah, Marse Dick, an' she say she's done see a ghost—an' she look so scairt, Marse Dick, worse'n you do now."

Fitzgerald looked frightened, and when he spoke again the tremor in his voice sent a pang to Dinah's heart. She longed with all her soul to rush out and comfort him, but she wrung her hands together and sat immovable—listening.

"But this is dreadful, Phillis; and don't you see that you are driving me mad with all this mystery? If your mistress is in any trouble I should be the first to know of it. I only ask you to tell her this——"

"But I cain't, Marse Dick, to-night—I jest cain't—it's more'n my life's wo'th, an' wat do I care foh ma life? Dis po' niggah on'y jest live foh Miss Dinah! But come agen in de mawnin', Marse Dick—lil Miss say come in de mawnin'—mebbe it be bettah——"

"Why didn't you say so before? To-morrow—very well! I shall come early in the morning. Phillis—tell your mistress, and oh! Take care of her—but I know you will——"

"Fo' de Lawd, Marse Dick, you know I'd die any minit to make Miss Dinah well or happy"—and having at length got Dick on the outside of the door, Phillis made haste to close it against him, making it secure with the chain and drawing the bolt. She had not forgotten that she might have to open it again at any minute for some one of her lodgers, but these precautionary measures helped to strengthen her resolution against further entreaties on the part of Fitzgerald. Her devoted old heart ached with sympathy, and she knew that even her awe of Miss Dinah would not save her if the interview with Marse Dick had been prolonged another minute. With a long sigh of relief she hastened to her mistress, whom she found in silent, pitiful grief.

"How could you keep on refusing him, mammy? You have no heart."

"Jes' what I thinks myse'f, Miss Dinah—on'y I reckon they's two ob us made dat s'way, honey!"

"He loves me so, Phillis."

"Umph! Reckon dat's no sech won'erful thing! Does yer want to be put to bed now, Miss Dinah?"

"Yes, mammy dear—I'm so tired, and so—oh! Don't talk to me, Phillis! Just get me ready for bed."

Phillis closed the door, and then brought from the adjoining room a long, loose robe, and brushes and combs. It was the hour of all the twenty-four that she most enjoyed. She turned up the flame of the lamp and the increased light added to the brightness and warmth of the room; then having exchanged the girl's walking dress for the loose kimono, she placed the easy chair where Dinah could see herself reflected in the pier-glass on the opposite side of the room. But it is doubtful if she even saw the ravishing vision it reflected. Dinah was so beautiful and had so long been aware of it that she accepted the fact like any other fact of existence. She was not selfish and she was not vain; and beauty, as an element of power, was unknown to her. She loved it and rejoiced in it as she did in flowers, in sunshine, in music; and when she became aware of it in herself—as she did very often—it was in the same impersonal manner. This gave her a rare and unusual charm, and doubled the effect of her beauty on the observant beholder. But to-night she was unconscious of her outward self in every way. A burning pain was consuming her heart, and a cold horror was again chilling her veins—a horror so overwhelming that it benumbed the pain. Phillis withdrew the pins from Dinah's hair, and the rippling mass of ruddy gold fell about a neck and shoulders as soft and snowy as the petals of a white rose. She put up her hands and pushed it impatiently from her face, and the wide sleeves falling back showed arms as polished as alabaster, and every feature in the face had its own superlative loveliness. The sylph-like grace of the figure, hiding in the flowing drapery of the kimono; the feet, dainty as Cinderella's, playing hide-and-seek in the loose Turkish slippers—the old mammy heaved a sigh that all this beauty should be wasted, even its possessor not deigning to look at it; and then she caught up the ivory-backed brushes and began gently, steadily, to use them on the glittering, perfumed tresses. Minute after minute passed in silence—ten, twenty, a half hour, three-quarters—then, glancing into the mirror, Phillis saw that tears were dropping from the beautiful eyes of "lil Miss," faster and faster; and long restrained sobs were shaking the slender shoulders. The poor old mammy uttered an inarticulate cry, and casting aside the brushes flung herself down at Dinah's feet and gathered her nursling into her dusky arms.

"Fo' de Lawd, honey, my pore ole heart is bruk to see you so sad and sorry—cain't ye tell me, Miss Dinah? Cain't ye tell ole mammy what hurts ye so?"

"Phillis," said Dinah, holding the dusky face between her own slender little hands, "you know how he loves me—you know how I love him—oh! It is wrong to part us—nothing ought to come between us—it would not be right."

"Foh suah, honey—dat couldn't be right."

"If something you loved, Phillis—something you loved best in the world——" she stopped with a catch of the breath.

"I loves you best, honey," whispered Phillis.

"Then if something hideous—a poisonous thing, a crawling snake, was to come between you and me, Phillis—to take me from you forever——"

"Huh! Where, Miss Dinah? Where, honey? Let me kill it!"

"You would kill it, mammy? It wouldn't be wrong?"

Phillis was a quadroon in color, and now as the blood receded from her face it became of

that ghastly, livid pallor peculiar to her race under the influence of hate or fear.

"Has some one tried to harm yo', honey?" she whispered. "Does yo' want to put a hoodoo on um?"

Dinah answered with a short, dry laugh, and sitting up suddenly, shook back her hair. She pushed the old woman gently away.

"I have had enough of hoodoos, mammy! Sometimes I think a hoodoo was put on me before I was born. What have I done—what have I done that I should suffer so? If our lives are all laid out ten thousand years before we are born how can we change it? How are we to blame? And why, why should be made to suffer so?"

"Oh, Miss Dinah!" moaned Phillis, wringing her hands in utter misery. "Let me do it—tell me, honey! Ole mammy wuk de hoodoo fo' yo'!"

Dinah flung her arms about the old mammy's neck and laid her own fresh rose-leaf cheek against the dusky face.

"Finish brushing my hair, Phillis—it rests me; and then bring me a bit of supper. I think I'm hungry—and sleepy. Then you may tuck me into bed for the night."

Phillis was accustomed to sudden changes of mood on the part of her mistress, and now made haste to obey lest the present order should be countermanded. Having eaten the appetising supper and allowed herself to be put to bed after the manner of a five-year-old baby, Dinah dismissed the old mammy with strict injunctions not to disturb her if she slept late on the next morning. As for herself, poor Phillis hardly slept at all, and was up long before daylight. She was much troubled, for she had been with her "lil Miss" through all the cares and sorrows of her young life—and now it looked as if something worse than all that had gone before was hanging over her. She busied herself about the various duties of the kitchen, pausing often to listen for the summons that would call her to open the door for Marse Dick. He had said he would come in the morning, "early," and she knew what that meant—she had just reached this point in her musings when the bell rang.

Fitzgerald was very pale and disturbed; and Phillis showed him into the drawing-room—having received no orders to the contrary, she was eager to evince her true feelings.

"Habbent see Miss Dinah dis mawnin', Marse Dick, an' doan't dare go twill she calls, but when I try de doah two, free times it's fas' locked. There! Dat's her bell now!"

She hurried away, leaving Dick with an overwhelming feeling of apprehension. Phillis returned immediately.

"Miss Dinah sends her love, Marse Dick, an' dis lettah. She won't be able to see you—to-day."

"F—, Phillis——"

"Doan't ye, Marse Dick, please doan't ye! Dis pore niggah's heart am bruk to lil bits—'tain't no use ter talk ter me."

Dick took the letter. He felt hurt, angry, desperate, cruelly perplexed and frightened, all in a moment; and then as he unconsciously crushed the letter in his grasp a thought of its contents comforted him. Of course it held some explanation of all that seemed so strange—so unjustifiable.

"Is she better, Phillis?" he asked, trying to subdue his fierce impatience. "Only say that she is well again, and—happy—I will wait her own time to see me."

"Bettah read yo' lettah, Marse Dick—I done know nuffin'."

Fitzgerald tore open the letter, but feeling that he could not trust himself to read it under other eyes he hurried from the room and from the house, and in a few minutes found himself in one of the small parks belonging to that part of the city. It was quite empty, being as yet early morning—not even a nursemaid had invaded the place. He dropped into the first seat he came to and began to read the letter.

"Our dream is over, Dick—my husband is not dead, as we had thought and believed—as you had even proved to yourself. You know, dear, when you told me you could not find the grave I have more than once doubted his death. This afternoon as I walked down the avenue I saw his name advertised to lecture to-night at Chickering Hall. I have looked among the advertisements of several papers since I came home and I see that he will give two or more lectures this week, so you can convince yourself that I have not gone mad—that this is no delusion. What am I to do, dear? How am I to live? You can bear it better than I, because you are a man, and men are stronger than women. Even bad men are stronger, but you are so good—you have been so good to me, and I do so love you for that—for everything. But, Dick, dear—dearest in all the world, I must never see you again while my husband lives. You know this is right, Dick, because it would be more than I could bear. We have gone all over this subject long ago, when I first learned to love you, and before we made the mistake of thinking that he was dead. It may be, as you then said, that I have sufficient grounds for divorce, and it may be that a divorce could be obtained without trouble or scandal. But it wouldn't do—I can never believe in divorce. I was brought up to be faithful to any contract I entered into, and marriage is the most solemn of all contracts. Death alone can dissolve it. I was not hypnotized—I was not incapable of judging for myself when I married Momsen. I loved the man—at least I believed so; and if I was mistaken I must bear the consequence of that mistake. I know I am not clever and perhaps not very strong-minded. I'm afraid this will kill me—it is so hard, so hard. I can die if I must, but I cannot go against my conscience. Oh, you don't know how I suffer—the temptation—the horror that is about me just now—I fight against it, but it comes again and again—all night, like some monstrous devil, it has stood before me. But it will go—it will leave me in peace if only you will have patience, dear, till I can overcome it. You must not do or say anything that will make things harder. When I feel that I am strong enough I will see you once more——"

The letter ended so, and left Dick staring at the incoherent words. It was the sound of a stifled groan from his own lips that roused him. He smoothed the crumpled letter and read it again, and for a moment tears dimmed his sight and slowly dropped on the paper. He was man enough not to be ashamed of them.

"My poor little girl!" he murmured. "Oh, my poor little girl—what must I do, what may I do to help her?"

The mingled strength and childishness of the letter stabbed him to the heart, though certain phrases in it seemed so cruel. Why need she speak of that wretch as her "husband"—why remind him that she had once loved him, or even thought she had—but he was a fool to think of that. The letter showed plainly enough the frantic state of the writer's mind. At one moment Dick felt that he must snatch her up in his arms and flee with her to the end of the earth—in the next he would have died rather than pain her by a look or word! And yet to lose her, perhaps forever, this pearl of beauty and sweetness—in all the world there was none to compare with her, and he had thought her all his own—oh, it was maddening. A jeweler who had found the Koh-i-noor only to have it filched from him by some hideous thief might appreciate the loss, but not the grief—not the grief. But would the jeweler do nothing—would he leave the thief in quiet possession?

"Fool that I am!" exclaimed Dick, starting to his feet. "This news has stunned—crazed me! It is not true—the poor child is the victim of some mistake. The man is dead—he *is* dead. Dinah does not know that I went to that far-off Mexican town a second time to find the fellow's grave. I did not tell her of that—the subject was too painful and we both avoided it. But now I will get farther proof—proof such as will convince her forever!"

His glance sought the letter once more, and the first line it fell on turned him cold to the tips of his fingers—"*here—and delivering lectures*——"

"Can it be that those Mexicans deceived me, seeing how eager I was to prove the fellow's death? It must be so! The man is alive—perhaps he has seen her, threatened her—that, at least, must be stopped—no power on earth shall give her back to him—she never shall——"

He broke off, shuddering—since this was a matter of conscience with Dinah, how far might conscience carry her? But no—Dinah had left her husband before Dick had met her; and it was with a thrill of triumph he now remembered how she had told him that she had grown to detest the man with such loathing that she felt it a crime to remain under the same roof with him. On that point she had been as strong as on the other side of the question when she refused the freedom of a divorce. She had grieved over a wasted life, but she had accepted the chastisement of her girlish infatuation. It was later, after she had met Dick and loved him, that despair had come into her life. Then had come the news, the joyful news—for Dinah had never pretended to think it other than joyful—of Momsen's death; and it seemed that heaven had forgiven her in withdrawing her punishment. All this and more came to Fitzgerald in what seemed disjointed flashes of memory, and again he groaned at his own helplessness. He loved Dinah with all the passion and tenderness of a heart awakened for the first time. He would willingly venture or give away his life to serve her: and yet he could do nothing to put aside this crushing grief that had fallen on her—on himself. Was there not something he might do—something that would at least show his sympathy—his devotion? Involuntarily his steps turned toward the house he had but recently left, and Phillis received this second visit as if she had been waiting for it.

"Don't come in, Marse Dick—it des kills Miss Dinah to 'fuse yoh! She's tole me 'bout it—dat man, oh, dat man! I allus know'd he'd be the death o' her——"

"She's not afraid of him, Phillis?"

"No, sah! Marse Dick, you knows Miss Dinah—she's 'fraid o' nuffin' wen her sperret's ris—she's on'y 'fraid to see yoh, Marse Dick."

"I don't ask it, Phillis—I won't ask it. I won't even write to her—just yet—for fear I might say something to give her pain. Tell her this—it is what I came to say—and be careful of her, Phillis! Don't let her out of your sight—when she goes out I shall not even try to see her—or speak to her—I trust her to you entirely, you good old mammy. But if you need me, Phillis—if she is ill—if there is any reason to call on me you will send at once, won't you? I know you will, Phillis."

The words rushed from his lips like a stream that has burst through all artificial barriers—then turning away he hastened to put himself beyond temptation, for Dinah's room door stood partly open and he felt sure that she was hearing every word he had spoken. As though he had been sent, his steps led him to the very spot where Dinah had read the words that had turned her happiness to bitter ashes.

"To-night!" exclaimed Dick, reading the announcement. "To-night—well! I can see him. There is nothing to forbid that—I will see the scoundrel, and then, perhaps—O God! Is there no way out of this misery? It will drive me mad and it will kill Dinah!"

How he spent the rest of the day Fitzgerald could never remember, but when eight o'clock struck he was one of the small audience gathered to listen to Professor Momsen. His seat was in the front row, centre, for he had determined to observe at close range; but he neither clearly heard nor understood what was said. All his senses seemed absorbed in that of sight. He was conscious of nothing but the small man who stood before him, with clasped hands and the look of some frightened, hunted animal. The professor was short, about five feet in height, and thin to attenuation; and his heavy hair, of a reddish rue, was combed back from a shiny brow and suggested the mane of a sorrel horse in the way it fell over his shoulders. He had a weak, tremulous mouth, from which a torrent of words poured forth against his will—to Dick he seemed like a creature possessed by a power beyond his own control, compelled to speak and terror-stricken because of it. The only noticeable feature was a pair of extraordinary eyes—large, very prominent, of a clear, pale blue, and burning like a steady flame. They held his audience and gave compelling force to his words, which were listened to in a sort of tranced silence. But they possessed neither power nor fascination for Dick—he was conscious of one thought only. This creature, this freak and mountebank, stood between him and the woman he loved. Dinah had loved him—had been and still was his wife! Oh, the horror, the monstrous horror of it! The loathing, the humiliation to remember it—Dinah, the exquisite, beautiful girl! His Dinah, so lovely, sweet, delicate, charming—a rose among women—to have chosen this incubus and now to refuse to free herself from it? It was incredible—he turned sick at the thought—the air felt stifling—he staggered to his feet and got somehow out of the room, looking white and faint.

That night Dick Fitzgerald drank more champagne than he had ever drunk during any one evening of his life, but it failed to drown the remembrance of Dinah Foote; and by morning he had gained only a racking headache and a terrible sense of dissatisfaction with himself.

"Oh, it's no use—I love her more than ever—if I didn't I should despise and hate myself worse even than I now do—she was but a child four years ago, and what more is she now? She is no more to blame than if that wretched story had happened in some other life—on some other planet—oh, if it only had!"

He made a hasty pretense of breakfast and rushed to Phillis for news of Dinah. Days went by, and each morning found him at Dinah's door, listening to the same words in answer; and he could see that Phillis was becoming more and more alarmed about her young mistress. One day the alarm burst into words.

"Oh, Marse Dick, dis cain't go on! Miss Dinah'll suah go crazy—she mos'ly is now—doan' eat, doan' sleep—des live on coffee an' milk. Las' night I take her for lil walk in de pa'k, but she dat nervous I mos' 'fraid p'liceman take up bofe to station—den I brung her home an' put her to bed, an' she sen' me 'way, den lock her doah. But I lis'sen an' lis'sen, an' heah her cry an' pray an' talk all night like she gone out'n her haid——"

"May I see her, Phillis?"

"Dat's what I ask her, Marse Dick, but she des scream no-no-no! But I say yes-yes-yes! Marse Dick, an' I goin' fix it someways dis very night. All de lodgers goin' to be out to-night, an' 'f lil Miss do have dem hystarecks no one be here to know of 't—des come 'bout nine or ten o'clock an' I lets yoh in, quiet—den I coaxes Miss Dinah to see yoh——"

"I shall be here, Phillis—but say nothing of it till I come—there must be an end of this, somehow. It is killing us both—or worse! Oh, Phillis, when I think of what she is suffering I feel as though I must go mad——"

"Doan' say it, Marse Dick, doan' say it!" Phillis almost pushed the door against Fitzgerald in her haste to close it; but he was far too wretched to resent this treatment, for he understood the cause of it. The hours seemed years to him as he counted the weary minutes of that day; and unable to bear the suspense he started

"Then, glancing into the mirror, Phillis saw that tears were dropping from the beautiful eyes and long restrained sobs were shaking the slender shoulders."

toward Dinah's house before eight o'clock, and seeking to while away the time he found himself in front of the hall still devoted to Professor Momsen's lectures. Evidently the professor or his subject had obtained a sudden popularity, for a great crowd was elbowing its way into the hall, and Fitzgerald gathered from occasional phrases that the man had created something like a sensation among the seekers for marvels. He was declared "weird," "wonderful," "possessed of a devil," and other things less complimentary. Without conscious intention Dick joined the crowd, and again found himself well in front and close to the platform. The professor was already there, and to one of his audience he seemed more repulsive than ever. His pallor, his wild eyes and his gasping utterance possessed a morbid fascination for the others, and apparently they listened with breathless attention. Many of them seemed overcome with pity, as if feeling the approach of some catastrophe, and when the speaker suddenly swayed to and fro, flinging up his arms, there was a simultaneous cry of sympathy, drowned by the crash of that frail, emaciated body as it fell to the floor. Several men rushed forward, among them three or four physicians; and Dick Fitzgerald reached the platform at a bound. Two men had raised the inanimate body, and the head rested against the knee of the man who held it. The physicians were examining the wrists, feeling about the heart, seeking in all the usual ways for any sign of life; but in the wide staring eyes, stony and sightless, the drawn and pallid face, the form already growing rigid, the most inexperienced could read the ghastly truth.

"Is he dead?" asked Dick, his voice shaking with uncontrollable excitement. "Is he dead?"

The men on the platform looked at him with interest, and one of the physicians — the oldest — answered for the others:

"Yes, sir, the poor fellow is dead. Are you a relative?"

"No—oh, no, no! But is it certain the man is dead?"

"There can be no doubt of it. Professor Momsen consulted me to-day—a peculiar and most interesting case of heart trouble. I warned him—indeed, I forbade him the exertion of speaking to-night, but he pers'sted——"

Fitzgerald turned away and pushed his way through the crowd. His own heart was thumping wildly, a roaring as of many waters was in h.s ears, and he struggled almost violently toward the door. People made way for him, and in a few moments he had reached the street and was standing, bareheaded, gaz up at the stars and at the vanishing crescent of a new moon setting in the west. Memory returned with calmness, and putting on his hat, which he still held clenched in his hand, he regained sufficient control of himself to turn his steps toward the house of Dinah Foote; and in a few moments Phillis was showing him in as agreed upon, and chiding him in a low tone for coming so much before the hour.

"All that is changed now, Phillis. I bring news that will make me welcome at any hour. May I tell you, mammy? Don't cry out—don't startle her. He is dead—dead—nothing stands between Miss Dinah and me, who loves her more than life! This time there is no mistake Phillis—my eyes have looked on his dead face——"

"Foh Gawd's sake, Marse Dick! But bress de Lawd—bress de Lawd!"

Phillis leaned against the door jamb, for she felt her knees give way as if unable to support her. Her face was gray and her eyes rolled wildly till only the whites could be seen, but she was far too staunch to be wholly overcome at such a critical moment. She hastened to call back her scattered wits, and to think only of her mistress.

"You are suah, Marse Dick, suah—true foh sartain 'fo' I tells Miss Dinah?"

"I saw him dead, Phillis—but how shall I tell her? How can we break the news without harming her?"

"Marse Dick, she's ready for it. Lil Miss tells me dat man gwine ter die—she been waitin' to hear 'bout it. Doan't you be scairt—Miss Dinah can bear dat news"—she looked back at him with a smile and nod of encouragement as she left the room.

Dick, unable to keep still, walked about the room—he snatched at books on the table, glanced at them and then flung them down—pushed chairs about, then replaced them; and glancing toward the door saw Dinah standing on the threshold, looking at him. It was two weeks since they had parted and when he had last seen her she was like the first fresh rose of June. Now she was like a broken lily and the change was heart-breaking; but it was the look of frozen horror on her face that struck terror to his soul. And then she was in his arms and he was holding her close to his breast as if she had been a frightened child.

"Don't be frightened, darling; don't be frightened!"

Again and again he repeated the words, smoothing her hair and caressing her face, and conscious that he was frightened himself and less calm than she—for the look on her face was not what he had expected to see there.

"Don't look so, dear," he said at last. "The trouble is over now—nothing can come between us any more, Dinah. Does it seem too shocking for me to say that, dear? But I must say it—he is dead."

"Yes, Dick, and I have killed him."

Fitzgerald could never quite forget the sound of her voice when she spoke those words—it pierced him like a keen, sharp knife. But he only held her closer, and sinking onto the sofa near by he drew her down beside him.

"All this anxiety and suffering has excited you, dearest," he said gently. "It is natural you should talk wildly——"

"Don't think that I am excited, Dick—I know too well what I am saying. Listen—I will tell you about it." Her head drooped and rested on his shoulder, and she spoke in a monotonous, level tone, never raising her voice. "At first perhaps I wished his death, for the shock of learning that he was alive may have unsettled my mind for the moment. I could think of nothing except that you were parted from me as long as he lived. Not knowing what I was doing, I joined the crowd of people who were going into the hall to hear a man talk about psychic phenomena; and I listened like one in a dream, not understanding a word that was spoken. Suddenly my attention became fixed—the speaker was explaining how the power of the will, absolutely concentrated, could produce sickness or even death to the person against whom it was directed. I had heard such things, or something like, when I was a child, from Phillis and other of our colored servants in the South—a kind of hoodoo stories—all children tended by colored servants hear such stories; but till that minute I had never felt the meaning of them. Now the thought took possession of me—I could not free myself from it—I could think of nothing else. Unconsciously the image of the man who stood between me and happiness rose before me—his tall, straight figure slightly bent forward, his marble white face, the dark and burning eyes I knew so well looking into mine with that unholy mockery that used to madden me! I prayed against it night and day, sleeping and waking—but the words were on my lips only, for deep in my heart and soul I knew that I wished, that I willed, the man should die. I strove against it—I fought against it, but in vain. In heart and soul I was a murderess—he is dead, and I have killed him."

Her voice suddenly took on a passionate intensity, but it was not that which thrilled along her listener's nerves and almost suffocated him with a sense of inexplicable, joyful relief. He feared to speak, and his mind groped blindly for words in which to express his thought.

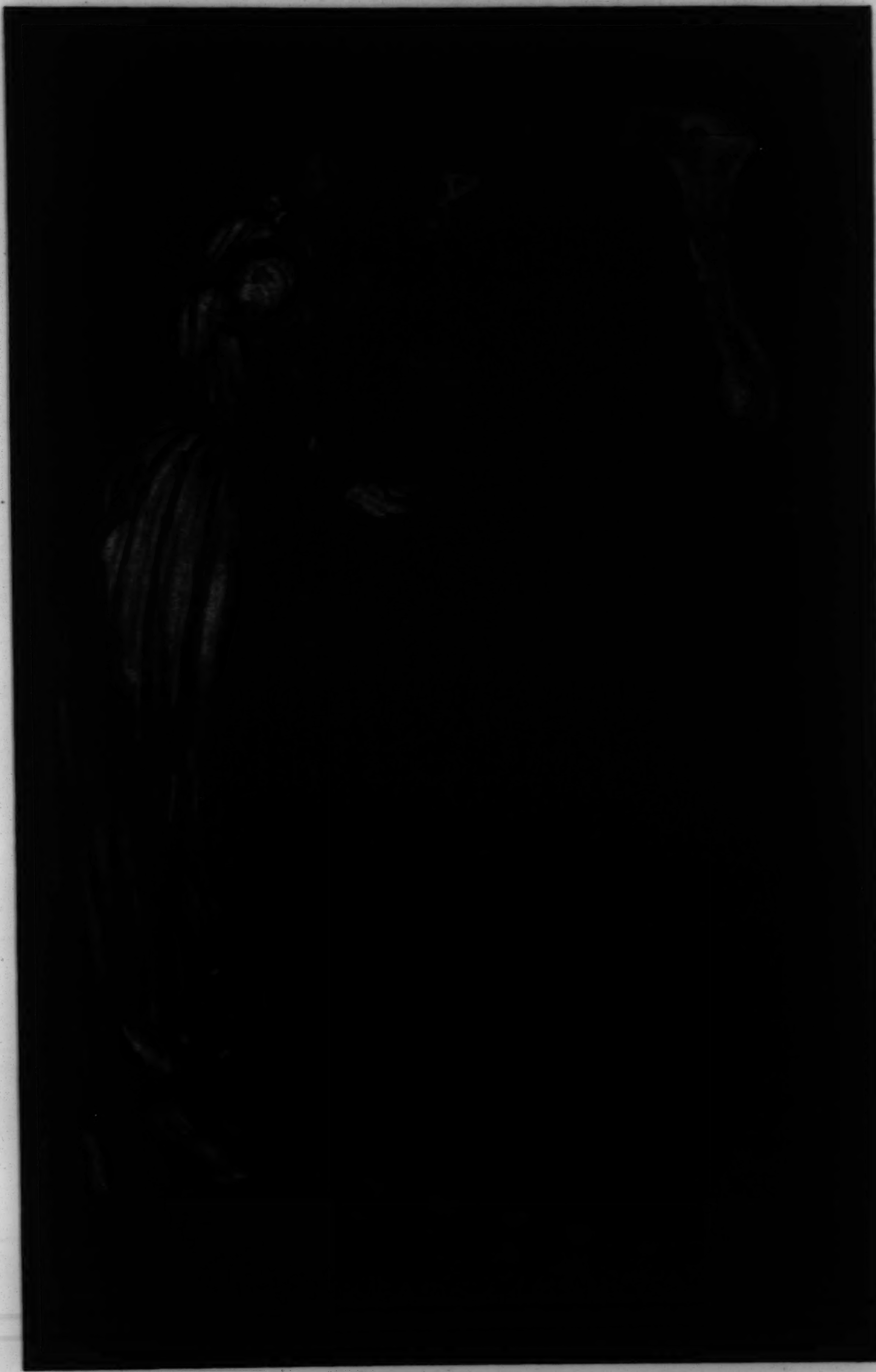
"You know, dear," he began in broken sentences, "I never spoke—to you—of—of—that man——" He forced himself to say the next words, though they seemed to choke him: "of—your husband. But now I must ask you—and you must tell me, dearest—what was he like? Describe him to me."

Dinah raised her head suddenly and drew away from him. She wrung her hands together, twisting her slender fingers in an anguish of nervousness.

"Oh," she said with a deep, hopeless sigh, "he was what people called a handsome man—particularly did girls think him so—I was not the only fool! Girls raved about him. He was tall and elegant in figure. His hair was black and glossy, and his complexion pale and clear. And his eyes were wonderful, large and dark, glittering with a fiery light; and sometimes soft and lustrous——"

"Have you no picture of him?"

"Yes—I thought I had destroyed it. I found it that night after Dinah had left me. It was among my papers when I tried to write that letter to you—I tried to burn it—I mean the picture, because it brought him so clearly before me—but I couldn't. Something held me back when I tried to put it in the fire."



"He looked at it eagerly, hungrily, as a man might look at the face of a loved woman, once lost and now to be given back."

"Thank heaven! Will you let me see it, Dinah?"

"I will bring it, dear."

Dinah felt that she moved and spoke as if in a dream, and yet she was conscious of the unutterable relief of knowing that she was about to be awakened from a nightmare. She went and came again so quickly that Dick was hardly conscious of her absence. He took the picture—the old-fashioned card photograph—and examined it under the full light of the chandelier. He looked at it eagerly, hungrily, as a man might look at the face of a loved woman, once lost and now to be given back—for the picture meant something like that to him. It was the face of a handsome man, as Dinah had said, with the mocking smile of Mephistopheles and an almost demoniac fascination in the eyes.

"This, then, was Professor Momsen, Dinah?"

"Yes, dearest."

"I never thought to have such pleasure in looking at him!" He put the photograph in his breast pocket. "My little girl, my sweet little girl, this has been such a foolish mistake, and we have suffered terribly for nothing."

"But I don't know what you mean, Dick!"

His arms were about her and she was looking up at him with an indescribable feeling of peace and security.

"It is very simple, dear; your—by heaven, no—I won't call him so now! This man whose picture you have given me was dead, as we thought. I went a second time, as I ought to have told you, and saw his grave—I shall go once again. This other wretch whom you did not see was an impostor—a little wizened creature, with red hair, parchment face——"

"And wild, scared eyes," Dinah interrupted. "Did he look half frightened to death?"

"Yes, did you ever see him?"

"He was Momsen's agent and secretary—he adored him as a faithful dog loves his master. He used to say that Momsen's soul would become his if the master died first—he was a believer in reincarnation and all manner of mad ideas."

"He looked it—well, dear, that is the man who died to-night. I thought, of course——"

"Oh, Dick, Dick—that creature! But now I understand, and I did not kill poor Hartsfelt, for I never once thought of him."

Dick closed his lips on the words he was about to speak—she was such a child! At some better time he would show her the folly of such beliefs—just now he could but thank heaven for giving back his rose, his pearl, his diamond beyond price.

"And when do you go again to Mexico, Dick?"

"To-morrow, if you say so——"

"Yes, if I may go with you."

"Do you mean it, Dinah?"

"I owe you something, dear, for all the heartache I have given you—Dick! Please—there! I hear Phillis coming—mammy, come here—I want you." She moved toward the door as Phillis appeared there. "Mammy, dear, we are to meet Mr. Fitzgerald at the church to-morrow—there will be no grand wedding, but just a quiet marriage—then we start for Mexico. You can attend to everything for me in the meantime."

Phillis smiled till her full set of ivory was visible, and her voice gurgled with delight when she answered:

"Yes, lil Miss—an' bress de Lawd for it!"

Dinah was at the age when happiness can soon efface the traces of tears and suffering; and when she now turned to Dick, as Phillis hastened away, her face seemed transfigured. Never had he seen such a vision of loveliness. The pallor, the look of horror that had lain like a blight on her girlish beauty had vanished like mist before the sunlight—even the memory of her grief was gone. They never spoke of it again—but——

Did those misdirected thought-waves have anything to do with the sudden and mysterious death of the spurious Professor Momsen? Answers respectfully invited from Psychic Researchers.

ELIZABETH C. WINTER.

HA PINESS.

The boy was alone, unfortunate and a beggar. Begotten in misery, with wretchedness and squalor for his playmates, the sting of poverty had early embittered his life. He never had bathed in the fountain of happiness, and, until he grew older and realized for what the world was working, fighting and struggling, he knew not of what was called happiness.

Money! money must be happiness, for money bought bread, more money bought meat, and much money bought — happiness. And the boy became a worshiper at the shrine of money. A slave in the mart of men. As he grew still older and money brought the flush of strength to his limbs, night and day became to him one. He labored ceaselessly, and the little rivulet of copper became a river of silver, and the river of silver an ocean with a restless tide of gold. Fortune smiled; the boy was a man with gray flecked temples and wealth and power for his lackeys—yet happiness was not his.

What was happiness? The man shook his head and marveled at other men and pitied youth, for he no longer believed in happiness, until he met woman, and loved. But were these fleeting moments of joy that caressed him from out the gloom of doubt, despair and despondency, happiness? Was this agony of mind and unrest of soul the path which led to his heaven? Again he marveled until the woman's kiss banished hell and bid him within the gates of paradise to rest and dream. At last he drank of the cup of happiness.

Then the woman died. But the man lived, and memory and sorrow were his companions. He no longer marveled at men, but he pitied youth, for again the world was a sea of darkness.

Years passed and time, the destroyer, came and whitened his hair, furrowed his cheeks and bent his tottering steps to the grave. And, as the tide swiftly swept him toward the eternal shore, a look of peace illumined his marble features, and his voiceless lips framed a woman's name—and, as his soul passed on, an angel whispered: "It is the only true happiness for the great mistaken."

ORMSBY A. COURT.

APPRECIATION.

McCommick: "When I got off that gag last night the people roared."

McCaustick: "Like mad bulls, I suppose."

HIS GUESS.

Jack Pigswill: "I am sorry I didn't see Miss Coryphee when she played in Chicago."

Will Gotham: "What did she appear in?"

Jack Pigskill: "I don't know; by the big crowd she drew I guess it was tights."

THE VIRGINIA MINSTRELS' CHRISTMAS.

I.

THIS is a Christmas story of another Virginia Minstrels, not the first troupe of that name organized by Billy Whitlock in 1843, in which he was joined by Daniel D. Emmett, author of "Dixie;" Frank Brower, and Dick Pelham. William Whitlock was a banjoist, and his daughter, Mrs. Edwin Adams, treasured his instrument for years. As a prefatory matter of history it is proper to quote here Mr. Whitlock's well-established assertion:

"The origination of the minstrels I claim as my own idea, and it cannot be blotted out. One day I asked 'Old' Dan Emmett, who was in New York at the time, to practice the fiddle and the banjo with me at his boarding house in Catherine Street. We went down there, and when we had practiced two or three times Frank Brower called in by accident. He listened to our music, charmed to the soul. I told him to join us with the bones, which he did. Presently Dick Pelham came in, also by accident, and looked amazed. I asked him to procure a tambourine and make one of the party. He went and got one. After practicing for a while we went to the old resort of the circus crowd, the 'Branch' in the Bowery, with our instruments, and in Bartlett's Billiard Room performed for the first time as the Virginia Minstrels. A programme was made out, and the first time we appeared upon the stage before an audience was for the benefit of Pelham at the Chatham Theatre. The house was jammed with our friends, and Dick, of course, put ducats in his purse."

This statement, furnished by Mrs. Adams, was published on March 13, 1880, and remains uncontradicted. On Monday evening, Feb. 6, 1843, there was presented at the Bowery Amphitheatre "the novel, grotesque, original and surpassingly melodious Ethiopian Band, entitled The Virginia Minstrels, being an exclusively musical entertainment, combining the banjo, violin, bone castanets and tambourine, and entirely exempt from the vulgarities and other objectionable features which have previously characterised negro extravaganzas."

For their benefit they gave on Feb. 9 "a negro concert," a first part of four performers. "Dan Tucker on Horseback" (negro clown, Frank Brower; negro ringmaster, R. W. Pelham), and "The Serenade." Prior to this time the mimic "makes" had been almost entirely in the circuses and menageries, and this illustrious and innovating quartette were not the first to black up and imitate the darkey slave of the South.

II.

Imitation is the sincerest flattery. One Frank Donaldson was inspired by the original Virginia Minstrels to direct a similar venture, while the first four in concert-black, after a season's tour under canvas with a circus, played a three weeks' engagement in Boston and finally turned up over the water. Donaldson was one of those indomitable individuals ever endeavoring to manage and always attaining only disaster and dire distress. "If at first you don't succeed, try, try again," must have been Donaldson's motto and a spider his crest. All Summer long the irrepressible general performer labored under the white tent with the single object in view, the exploiting of a troupe of his own at the end of the season. Indeed was he the man who dared. He would have had the temerity to have tried Shakespeare with himself as the Dane in Hamlet.

Donaldson's ambition had one value: It made him attentive to business the circus season long, proving one advantage in saving to spend. If I am correctly informed, Frank went on the road the season of 1844 with Seth B. Howes and Avery Smith and appeared in a late-in-the-Fall engagement in New York which might have continued until the next Spring but for his uncontrollable desire to again tempt managerial fame and fortune. It was not a difficult thing to find a trio who were lacking situations and whose circumstances led them to run any risk for immediate employment and bread and butter.

Donaldson did not resume action until just before Christmas, and the full strength of the company consisted of himself, the head, front and financier of the organization; George Dunbar, Charles Cotton, and Andrew Horn. The managers looked upon an advance agent as a superfluous luxury, and the Virginia Serenaders came to town unannounced to play in a hotel dining-room or a hall if such a thing existed. The director and capitalist had before his departure from New York a considerable capital, but before he crossed the river to New Jersey he had advanced several sums to the trio in settlement of their board bills and wipings off the slate at the "Branch" in the Bowery.

Several public rehearsals at Bartlett's Billiard Room had won many encomiums from imbibing admirers, and the imitation Virginia Serenaders were pronounced quite equal to the original. At the first stand out of the city the manager made the mistake of performing too near the greater community, the receipts failing to reach the expenditures. At the second town the weather was unpropitious. It snowed, the next day it rained, and the next it thawed in a sidewalkless burgh with the slush kneepan deep. For two days and nights it rained, and although the manager and owner was blue within he was pallid without. The performers, with the home base receding every day, began to draw, but the Virginia Minstrels did not. Donaldson, with disappearing resources, held the reins of control well in hand. Like many of the banks of the era he simply suspended payment. The trio growled to no purpose. The master of the minstrels thought that he grasped the situation when he boldly jumped out of New Jersey into Pennsylvania, literally leaping out of the frying-pan into the fire.

The three associates expostulated against the movement in vain, the only response being in the form of an interrogatory: "You are eating regularly, aren't you?"

So they were, and, being penniless with New York afar off, they had to face the outcome when the foreshadowed calamity found them dead broke in a land of strangers. Business did not pick up in Pennsylvania as expected by the hopeful Donaldson, who, as the Santa Claus holiday approached, was rapidly reaching the rock bottom of utter bankruptcy.

At last the long expected came to pass and the inevitable arrived. The Virginia Serenaders reached Coalburgh the day before Christmas, the manager having given the stage driver his watch in pawn for the fares of the troubadours. If the whip had not been loquacious all might have been well. The boniface, without a thought or a feeling above the $ mark, turned the Virginia Minstrels out in a snowstorm, retaining their baggage and sending them away supperless on a Christmas Eve.

Surreptitiously the heart-broken band smuggled out their instruments, and, argument or plea proving unavailable, they faced the storm with no point of destination in view, wading aimlessly in the biting Winter blasts. In sad silence they tramped until Bones with trembling tongue ventured: "Where are we going to?"

Frank Donaldson, after a painful pause, was heard to say above the whipping of the wind: "I don't know and I don't care."

All of the quartette were of the same mind and as much at sea as a ship without a rudder. Perhaps it was fate that led the minstrels on. It certainly was not the manager. Be that as it may, Providence, it is believed, found the way to a large house partially illuminated, a mansion set well back from the road. Donaldson saw the beacon light and halted at the gate to catch his breath and to consider. The three others, equally blown, tarried.

"Methinks there is succor at hand," exclaimed the manager; "we will sound his soul with music and the master of the house may open his heart, his purse or his pantry on the night before Christmas." The three others took courage, though cold and hungry. "We will approach with caution for fear of dogs," advised Donaldson, leading the procession that proceeded in a winding way in a circling road. For fear of canines the quartette kept well together, and neither their uniform tread nor the whining winds drowned the words of the guide: "A brother of mine lives somewhere in this State. We parted in anger years ago and I have never sought him nor met him. My father willed his fortune to us jointly, with the condition that my portion was to be held in trust until my thirtieth year. Brother was made the trustee, and at that I rebelled and ran away with a circus. Since that time I have followed the red wagons without a care for him nor the pelf he controlled."

"And he never traced you?" suggested Bones.

"The manager halted as he replied, "How could he, if he cared? Donaldson is not my name."

"And you made no effort to hunt him up?" inquired the Tambourine. The snow sifted down swiftly and the wind soughed through the trees as the troubadour told the almost tragic tale beneath a sheltering tree at the roadside.

"No; it was told that a fashionable belle of New York mittened him and he left the city for the indefinite Pennsylvania. I never located him. And I am glad that I never did!"

There was bitterness in words and accent, the manager divulged no more, and after silence and sighs the quartette again took up their tramp toward the crest top of the gently rising hill. The advance was noiseless, the tread of the snow giving forth no sound and attracting the attention of neither master nor dog. Just out of the flood of illumination that came through the slats of the blinds the Virginia Minstrels paused. Under the direction of the man called Donaldson the troubadours advanced to the light line and struck up in full chorus:

"Strike, boys, strike, wid all your might,
An' make the banjo ring;
We'll please de white folks here to-night,
An' sound the tambourine."

Then the manager voiced a solo:

"We are from a place, we don't know whar,
Ten miles from sea or land;
We've trabbeled all dis continent,
Wid dis our darkey band.
Our names are Julius, Clem and Crow,
Wid 'Rastus an' his brudder;
We all belong to one family,
But nebber seen our mudder."

Before the solo was reached a movement within was detected through the slats of the blinds. By the time that the four had reached a second full chorus the front door opened to the ending of the verse:

"For we've 'sembled here to make a laugh,
An' please de white folks all,
Wid bones, banjo, an' ole tambo,
The accordion an' all."

The master of the mansion listened as the manager of the minstrels sang:

"There is nothing here that can offend
De feelings ob de most refined;
Our songs are new and genteel, too,
An' not ob de vulgar kind.
Therefore we hope to meet your smiles,
We do our best to please,
An' make a night of fun an' mirth
Wid our darkey songs an' glees."

"Welcome, gentlemen!" called the figure on the porch. "Come in and make a night of fun and mirth with your darkey songs and glees." The manager, as became his position, led the way, and as the master of the mansion and the minstrel met with outstretched hands, they both exclaimed:

"Brother!"

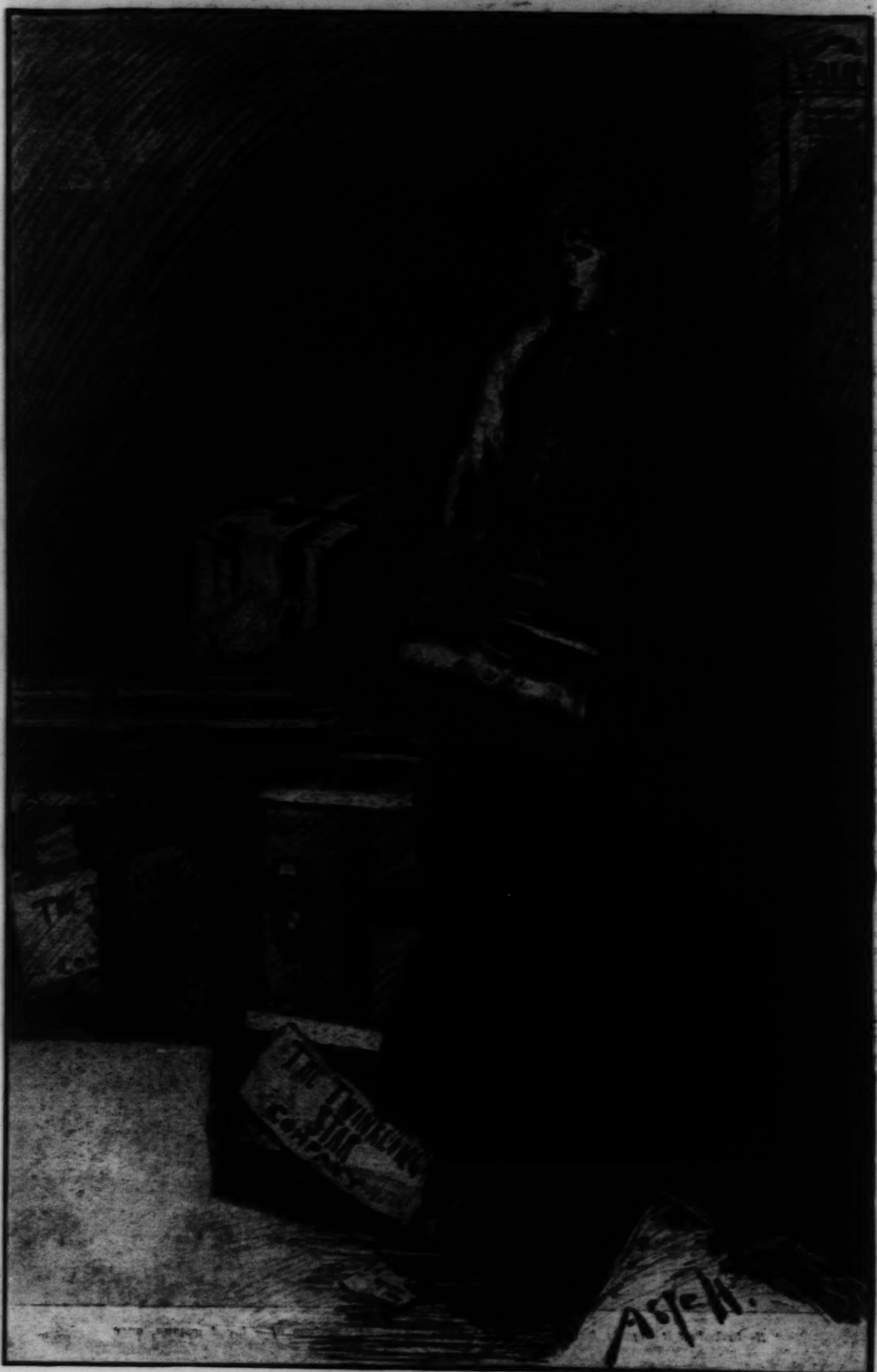
At the simultaneous recognition the trio of minstrels held back, to be invited to enter in another moment by the hearty host. It was no time for explanation, but the troubadours were at once made comfortable. A regal woman, the wife of the master and the queen of the mansion, directed the servants in the preparation of a quickly improvised meal, to which the nearly famished but providentially guided wanderers did ample justice.

The pointers of the grandfather's clock indicated the arrival of Christmas before host, hostess and visitors sought their couches. The host recounted how, after an interruption in the course of true love, a happy reconciliation with his sweetheart came about on a Christmas long past. And now at this day came another Christmas surprise and added happiness and another reconciliation, bringing more joy and the greatest gift of St. Nicholas in the Keystone State the night before Christmas, A.D. 1844.

The reconciled brothers consumed a greater portion of the night recalling and explaining the past. To the manager of the Virginia Minstrels it was told that his absence had long been mourned and his presence sought in vain. His fortune had gained greatly and the runaway circus boy was now a man of wealth.

Hilarity reigned at that house all the Christmas day, and when the holiday was over the manager settled all claims of the Virginia Minstrels and sped them on their way to retail at the "Branch" to many an awestruck and wondering listener the romantic termination of the Number 2 company of Virginia Minstrels.

CHARLES H. DAY.



CHRISTMAS ON THE ROAD.

THE VIOLIN.

I have not been able to class violins with other instruments. They seem to possess a quality and character of their own. By degrees this fascinating instrument seems to become a part of one, to be loved by one as a second soul. It becomes one's dainty companion, obedient, gentle friend and confidante; into its sensitiveness we breathe our most sacred and purest thoughts. A prayer, a kiss, a confession, the ecstasy of rapture, the agony of despair, a sighing wind, a storm of emotion, a burst of welcome or a sad farewell! Ah, me, what choice of human emotion does it not encompass in its fragile frame.

No instrument can equal it in duration. The sturdy old fellow seems to live on forever. If it gets cracked you can glue it up; if bruised, a patch, and presto! it is itself again. You can take it to pieces, strengthen and put it together. It can often be repaired without losing its quality, and not infrequently comes home from the workshop better than ever.

Rome was not builded in a day, nor was the violin the invention of any one man or age. Like the piano, its different parts may be said to have come together from the four quarters of the globe. They appear to have been combined in every possible proportion, until endless experiments and the most irregular forms resulted at length in the singularly perfect and exquisitely simple instrument known as the Cremona violin, my own being a beautiful example of this ancient and famous make. Antonius Stradivarius, monarch of his art, the Raphael of the violin, gave it the sweet, rich, full and melodious tone and general finish that has made the sweetest of all musical instruments so enchanting.

BIANCA DE JENEPPE.

HE NOTICED.

First Member: "When the audience began to throw those stale vegetables did you notice the poor star?"

Second Member: "Great Scott! When that two-pound potato struck my nose I noticed forty blooming stars."

PRODUCING PLAYS.

The Improving Status of the Stage-Manager.

THIS theatrical season is showing some marked tendencies which have for the past few seasons been only foreshadowed — tendencies which prove a growing desire to better the dramatic offerings from manager to public. Not perhaps in the improved qualities of the plays themselves, although many managers are realising more the advantage of pleasing the decently conservative masses than the indecently vulgar classes. But it is in another feature that the desire for improvement is most plainly seen. Not in the material produced so much as in the manner of producing. In short, the incalculable importance of intelligent stage-management is being more thoroughly realised.

The past few seasons have seen so many productions made which failed without it, though they seemed to have all other attributes of success—big names in author, actors and management, costly scenery, elaborate accessories and ample advertising. These performances showed in them names and money, but the lack of brains.

It was until recently a difficult matter for the artistic stage-manager to secure steady employment, much less appreciation. Any man who could hold a prompt book and, guided by it, direct rehearsals, superintend the setting of scenes and post "calls," was good enough. No finicky notions of artistic discretion save those which had to be tolerated from the author. And to the cheaper, smaller manager, in the popular priced field, a stage-manager meant only a man who had been accustomed to send "plots" (property plots, etc.), push the button for the curtain signals, and get the mechanics of the performance through without hitch.

To-day it is rapidly changing, though even yet one may read in many a prominent first-night criticism that "the stage-management was good," or "bad," because there were or were not long waits in changing sets of scenes, or some other mechanical hitch. But though our critics, with all their infinite wisdom, have not yet learned the importance of dramatic direction, in its effect upon a performance, our managers and actors have, and our playwrights are beginning to.

Now our managers see more generally the absolute pecuniary value of the direction of such men as Herne (We mourn our loss!), or Gillette, or Belasco, and a few others, to all of whom their greatest success came not from their acting or playwriting so much as from their producing ability.

Zangwill once said he had not wanted a play of his produced because he was waiting for the intellectual stage-manager. Other playwrights might profit by his wisdom. Some of them—a few—are doing so. Several now stage their own plays and permit no interference. They have learned the necessity of good stage direction, though whether they have themselves learned how to supply it may be questioned.

There is no branch of stage work so limitless in its responsibility, its difficulties, or the knowledge it requires. Imagination, perception, observation, sympathy and histrionic ability are only the first equipment of the producer. He requires Knowledge.

Knowledge of language, human nature, manners, customs, dress, geographical distinctions, historical differences, atmosphere, color, painting, drawing, mechanical construction, architecture, music, refined life, low life, middle-class life, ethics, morals, religion, literature, city life, country life, politics, elocution, and, above all, a mastering sense of the practical. Further, he must possess moral attributes which are equally rare and indispensable. Patience, firmness, the faculty of teaching, of imparting ideas, mental poise, pride, humility, elasticity.

To produce eight plays with two weeks of rehearsals from strange manuscripts, devoid of "business" or "directions," is a very different undertaking from preparing for three months for the production of one. To lay out the "business" overnight in a manuscript bare of "business" is one kind of a task; to spend a Summer in historical research over an important production is quite another. Yet he must have the executive ability to do both, and with as sure touches in the one case as in the other. To devise a "ghost effect" in a lateral trap in an hour, to be built in five hours by a pair of carpenters who don't understand what he is after, is not like employing a staff of expert mechanics for a month to perfect an effect, yet he should be able to do both.

To take a "book-play" of 1850 and revise it for acting as a play of to-day, and do it in three nights, after performances, before going to bed. To take two "supers" and the property boy in red-coats, and so operate them as to give a convincing illusion of an invasion of British soldiers. To take a hundred raw, undrilled men, and to sort them, drill them, jaw, push and jostle them into the faithful semblance of a well-drilled army. To show the scenic artist why a "flattened" arch will not do in an Italian palace or a Gothic window in a Moorish temple; to get the property man so trained that he understands why whale-oil lamps and candles, not Argand or Rochester burners, should be put in an antebellum drawing-room; to avoid the use of Edison incandescent lamps in an Empire garden; to keep actors' clothes dirty when they want to keep them clean; to keep satins, gold braid and patent leathers off our early Colonial officers and middle-class housewives, and to keep paper off their walls, carpets off their floors, "Chippendale" furniture out of their rooms, and five-year-ago musical airs out of their mouths.

These and a thousand other difficult things must the thoroughly capable stage director be able to do, and a thousand after that, for these are only suggested by a few of the mistakes in a few productions currently noted.

And, above all, to so advise, direct, coach and teach the actors and actresses engaged as to cause them to give a $1,000-a-week performance on a $300-a-week salary roll. There's the point! There's where the earnest, capable producer proves himself the greatest source of economy to the management. It is this last fact which, probably more than any other, is increasing the demand for capable stage directors. This and among the popular price attractions the competition for time at desirable theatres, which threatens to close such theatres to many attractions hitherto playing them. For while most cases of modern competition, said to exemplify "the survival of the fittest," really permit only "the survival of the cheapest," in this case the surviving attractions in the booking contest are those which give most solid satisfaction to the theatre's patrons. And here is shown the efficacy of good stage direction. For many a "return date" which is attributed to play or players is really the result of able stage direction. And many an additional "five per cent." to the company's share on the next date is traceable to the same cause.

And with this sign of growing appreciation for the greatest force in the drama—with the playwright—let us hope for a development of other good tendencies. For while "the play's the thing," many a success has been made with a bad play by good stage direction. And many a good play has been driven to failure through lack of it.

And though you may dislike him personally, and resent his rebukes, his "finickyness," his stupidity, his "spoiling of your best situation," as you view it, don't let your selfish feelings smother your love of a good performance, and remember that the best friend of the active worker in the field of the drama—if he is sincere—is The Man Who Holds the Book.

CARL HERBERT.

ON THE RIALTO.

First Thespian: "Hello, old boy, how are you getting along?"

Second Thespian (toying with toothpick): "Great. I'm playing in a New England drama. I get nine dollars a week, and a square meal in the farm kitchen scene every night, and two matinees. I never thought I would have such luck."

PLAYHOUSES IN MEXICO.

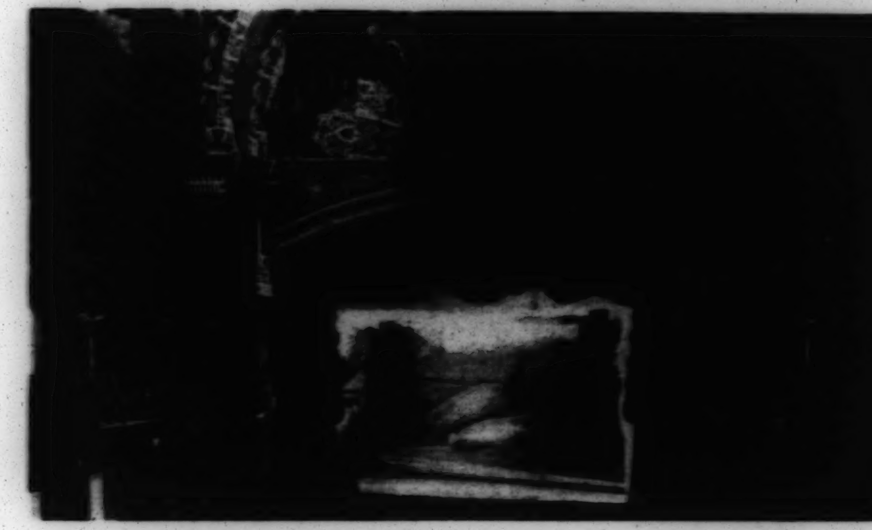
The Teatro Juarez is the most beautiful theatre in Mexico. It cost half a million dollars and will seat about 3,000 people, but has never been opened. Its history follows: The President of the Republic, General Porfirio Diaz, visited the city of Guanajuato about five years ago, and during his reception they stoned him. He took an oath that he would never return, and they, thinking he did not mean it, invited him to visit them again and assist in opening the theatre. He declined to do so, and they refused to permit the theatre to be opened until it is opened by a President.

Americans were much in evidence at the opening of the season of Fregoli and his company at the Renacimiento Theatre. He gives a great performance of three hours with very able assistance of nineteen in his company, four of whom look so much like him that one can hardly tell them apart. C. De Garmo Gray has obtained a lease of the Teatro Principal, the leading theatre of the City of Mexico, for a term of years, to give high-class vaudeville. The season will open about May 1. The theatre is in the principal cross street of the city and will hold about 2,500 people.

There is, too, a wonderful theatre at Chihuahua, Mexico. It is one of the finest, if not the finest, in the world. In New York we grow in the way of thinking that we have the best of everything that modern improvements and inventions can furnish, but we are very poor in theatres in comparison with most of the important cities abroad.

This modern temple of art in Mexico has been built at a cost of $800,000. An enthusiastic admirer writing of it says: "Words cannot describe its beauty and completeness. The star dressing-rooms would make New York green with envy. Each has an exit directly on the street or plaza. They are twenty feet high, plentifully equipped with electric lights, gas and baths. The stage is larger than that of the Auditorium, Chicago, and a hundred and fifty feet to the roof."

THEATRE CHIHUAHUA.



THEATRE JUAREZ.

APRIL FOOL.

A Sketch in Three Letters and Two Telegrams.

(A letter delivered to John Tremont, Pemberton Square, Boston.)

NEW YORK, March 27, 1902.

DEAR OLD JACK:

"Friendship is no flower of hasty growth;
Tho' planted in esteem's deep, fixed soil,
The gradual culture of kind intercourse
Must bring it to perfection."

If, old pal, you think it strange of me to be quoting poetry, you must remember that there's a method in my madness, and these lines to some extent apply to you and me, for now, though separated by miles, we are in reality—communion of souls, as it were—as close as when we shared a room and a dress suit at dear old Yale.

Our little confidences have never been betrayed, or rather my trusts in you, for you were ever the same old conservative boy who would share his secrets with no one. But your advice in the past was always so full of wisdom and common-sense that I am going to trespass on your good will, not for legal counsel, but for medical aid. Heart trouble. Therefore, after reading this note through twice—mind you, twice—go to the University Club, open the piano, improvise some sentimental reverie, then, in this mood, snuggle yourself into some quiet corner, order a cocktail and a good cigar, and "while the wreathed smoke tinges the air with calm reflection" (where did I hear that before?) read this letter through once more. Then take the case as stated under advisement, and when you have reached a decision wire me at once. I entreat you to do this for the sake of old times.

I'm in love. There! The secret's out. Now, Jack, don't smile cynically. I'm really serious, and since I've known this little vision of loveliness my only ambition has been to win her. Of course, it goes without saying that she's young and beautiful; hazel eyes and chestnut hair; peachy cheeks and willowy figure and all that sort of thing, but she's an actress—that is, she is the new prima donna of the Bohemian Opera company. Now, I know you'll say it's no go, but, Jack, I want to convince you. She isn't the least bit stagey, and meeting her has given me a high regard for theatrical people. Of course, you've heard of her—Mamie Abbott, a graduate of your Conservatory, who became famous here on Broadway on her first appearance. I know my folks will object to a stage girl, but I don't care. She's a beautiful, true, lovable woman, one you would be proud to call your wife—or rather that I would be proud to call mine. The only objection will be from my people. The old gent will just stand on his head with rage when he hears of it, but I can make my own way even if he does cut me off.

Now, Jack, in a lame way I have argued the case. I have about made up my mind to marry "Abbey" (that's her pet name; I suppose I shouldn't call her by it until we're married); but I want that cool, calculating head of yours to come to my assistance. I expect you to be cynical, for I remember the famous occasion when a certain beautiful blond, whose bewitching stage ways had caught your flinty heart, introduced her husband to you. So, after due consideration, wire me, Shall I propose to Miss Abbott? I promise you I shall faithfully abide by your decision.

Your old pard,

LYNN C. DOYLE.

(A telegram delivered to Lynn C. Doyle, Union League Club, New York.)

BOSTON, March 28, 1902.

Don't. Will explain by letter.

JOHN TREMONT.

(A letter, delivered to Miss Mary Abbott, at her residence, New York.)

NEW YORK, April 1, 1902.

MY DEAR MISS ABBOTT:

Yesterday, during the reception, I presumed to believe that you looked on my little attentions and myself with favor, and this has given me the courage to write what I dare not speak. From the first moment that I saw you over the footlights I knew that there would never be another woman in the world for me. Seeking your dear acquaintance and friendship, the fragrant memories of your refinement and lovely personality have been my inspiration. If my father or mother object to your profession, when they know you as I do they will receive you as a daughter. So I send these moss roses, emblems of a confession of love, to plead for me. Miss Abbott—Mamie, my darling, I love you. Will you be my wife?

Faithfully and devotedly yours,

LYNN C. DOYLE.

(A letter delivered to Lynn C. Doyle, Union League Club, New York.)

NEW YORK, April 1, 1902.

DEAR MR. DOYLE:

Your beautiful roses and the note containing a proposal, which I shall ever esteem as one of the greatest honors of my life, came this morning. I am very, very sorry, for I never dreamed of encouraging you. I value your friendship too sincerely to willfully cause you pain or regret, and if I have been such a careless girl as to mislead you, I humbly ask your pardon.

I judge that you should know my reason for answering you in this way. While I was studying my music in Boston I met a dear friend of my cousin Jim, and—well, we are to be married in October. He was at Yale with Jim and his name is John Tremont.

I will keep your confidence as a sacred trust, and again, dear Mr. Doyle, appreciating the honor you have paid me and trusting that we shall always be the best of friends, I remain,

Your sincere friend,

MARY ABBOTT.

(A telegram delivered to John Tremont, Pemberton Square, Boston.)

NEW YORK, April 1, 1902.

Your letter and explanation not arrived yet. However, I shall take your advice and shall not marry her.—LYNN C. DOYLE.

JACK CANTWELL.

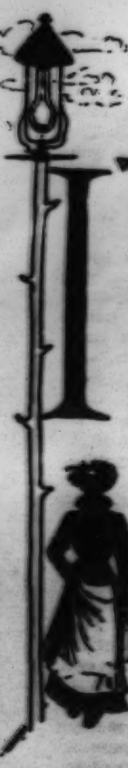
THE NAME'S THE THING.

Playwright: "I've written a great play, but I'm at a loss what to name it."

Friend: "I'll name it for you."

Playwright: "But you haven't read the play."

Friend: "That's not necessary."



A FORGOTTEN ACTRESS.

I WAS engaged as call-boy and general utility at the Pittsburg Theatre (Old Drury), long since pulled down, during the season of 1858-59, and it was during that season that I first met "Captain" Adah Isaacs Menken, a name quite unknown to the players of the present day, only living, perhaps, in the memories of a few old-timers like myself. She had not then attempted Mazeppa, nor William, in Black-Eyed Susan, having only a few months before made her first appearance in the legitimate drama, as Bianca in Fazio, at the old St. Charles Theatre, New Orleans, in October, 1858. She was a star profitable alike to manager and herself, sharing after a certain sum each night, except on Friday, when she took the regulation benefit, and the star upon that occasion generally took one-half the gross receipts. She had no advance agent, no diamonds then to lose, was accompanied by her husband, who acted as a sort of general utility man to her, and she was plainly announced on the black and white three-sheet posters as "Captain" Adah Isaacs Menken, of the Dayton Company Light Guards.

She had no lithos nor handsome twelve-sheet posters to announce her coming—her only extra advertising was her commission as "Captain" in a small frame, which was hung up near the box-office window. During her week she went on for everything from tragedy to low comedy. On her opening night, she was the Widow Cheerly in the old comedy, The Soldier's Daughter, and in the farce, A Day in Paris, she was seen in half a dozen characters, a style of entertainment that was very popular in those days, and before the week was over she acted in Fazio, The French Spy, Camille, Asmodeus, and a number of farces. She was not afraid of work, and attempted anything. As a star, she was more than a favorite with all behind the green baize curtain, was lady-like and courteous at rehearsal, and more than willing at all times to receive a suggestion in regard to the business of a scene from older and more experienced professionals than herself.

While I was in San Francisco, during one of the Booth-Barrett engagements, I found a playbill of "The Menken," as she was called on the stage. I made a copy of the cast, and it contains the names of many who became, in after years, prominent in the profession, and the majority of whom have crossed over the divide. It was at Maguire's Opera House, in 1862. The name of the play was The Three Fast Women; or, The Female Robinson Crusoe, and it was announced as an entirely new play, and with the following cast:

Florence Squires .... Adah Isaacs Menken
Lovely Nancy, an organ girl, with the song of "Belly Lager Beer." .... Miss Adah
Montague Fitzherbert, a fop young Moses, with song "On the Cliff House Road." ..... Miss Adah
Tom Bowline, a sailor with hornpipe .. Miss Adah
Bamboul, a minstrel .... Miss Adah
Harry Scarlet, a sporting duck .... Miss Adah
Hezekiah Darkin, dark green .... Frank Mayo
Walter Terry, with large expectations, but rather inclined to a deep green. C. R. Thorne, Jr.
Moses Mortimer, small expectations and light green .... H. Clifton
Hugh Wellington, a San Francisco speculator. F. B. White
Spicy Bobstock, a professional bum. W. Stephenson
Jack Tomlinson .... Junius Brutus Booth
Jimmie MacCarthy, a fresh importation. F. B. Woodhull
Cully Smith, chief of the "Ensemble." Louis Aldrich
Black George, immortalized in the criminal calendar .... H. Marlyn
Billy Browning, keeper of a dance house. W. English
Emma Squires, rather fast, Mlle. Hortense; some French, Blue Bell; rather musical, Red Spring, a pretty boy .... Sophie Edwin
Nettie Griffin, very fast .... Mrs. H. A. Perry

Of all in the above cast, there is only one left, Mrs. H. A. Perry, now Agnes Booth Schoeffel.

After this engagement, Miss Menken flitted around the world and, finally, on Aug. 10, 1868, in Paris, laid down the burden of life.

OWEN FAWCETT.

THE OLD WAGON DAYS WITH THEATRICAL COMPANIES.

A few years ago, on my way East, as the train that I was on drew into the depot at Elmira, N. Y., looking out of the car window I spied standing near the waiting-room an old gentleman. Old as he was and in spite of the long number of years since I had seen him, I recognized him. The train stopped just long enough for me to step out and make myself known and bid him good-day. This old gentleman was John McFarland, one of the very oldest theatrical managers then living of the old wagon days of theatrical companies. He had long since retired from the business and was spending his latter days at Elmira. I had known him years and years ago out in what was then called the Western country—Ohio, Michigan, Indiana and Illinois—when we had but very few railroads, and all shows then traveling had to have their own conveyances or take the public stages to get over the country.

Billing the Town.

In those days this John McFarland was at the head of a theatrical company, traveling in his own red wagon throughout the above-named States, playing, with his company, Hamlet down to Jack Sheppard, in schoolhouses and churches, if there were no halls. "Opera houses!" We never heard the word spoken in those days, never met with it unless we were reading some foreign papers. If we did arrive at some place that boasted of having a hall, we would have to look all over the town to find some person who had the key to unlock it, and then had to sweep it out ourselves and find some way to light it up at night.

As soon as we got into a town each man of the company would take a bunch of handbills and start out in different directions, stop at each house, pull the knocker on the door. You would find only a few houses that had door-bells in those days. To whosoever came to the door the actor would give one of his handbills and proceed to give a brief lecture on the surpassing merits of the show. That sort of work was a part of the regular duty of every masculine member of a theatrical company.

Hardly any companies then carried musicians. They had to depend upon local talent for an orchestra, and then sometimes it would consist of only a solitary violin; then, again, a young lady with her melodeon. I remember one time out in Ohio, when I was with O. W. Drake's Dramatic company, of getting into a town where we could not find any music for the evening. All the musical talent of the town belonged to the local brass band, and the brass band was going over to another town to a political meeting. It was when Fremont and Dayton were running for the Presidency and Vice-Presidency. Some one told me there was an old negro in the town who played the violin, so I hunted him up and engaged him for the evening.

The Morning "Nip."

When evening came he was on hand with his fiddle, and while we were taking the money at the door he was down in front of the muslin curtain playing for all he was worth "Pop Goes the Weasel." After the first act of the performance was over we called for music, and away went once more "Pop Goes the Weasel." We shouted to him to play something else. "Massey," he said, "don't know anything else!" So we had to put up with "Pop Goes the Weasel" the balance of the evening.

DOCTOR JUDD.

FOR NEMESIS.

She was only a little actress—a player of an unimportant role in a wandering night-stand company. This means that she traveled from town to town during the season, playing mostly in villages and small cities, where Uncle Tom's Cabin and Ten Nights in a Bar Room form a never-dying mental feast; where the "opera houses" are block halls or remodeled skating rinks; where the stagehands chew tobacco, and the dressing-rooms are dirty beyond compare.

She was born on the stage, so to speak, for her parents had been theatre folk. Therefore she had no illusions of any sort. She knew that the whole blessed thing was a humbug: that the Happy, Happy Villagers, who lined up on each side of the stage to welcome home the Good Young Man and the Lovely Lady, were drinking wind, not wine, from their papier-maché goblets. She knew, too, that the "old oak tree," behind which Mr. Badman hid when the [illegible] Blonde Hero and the gabby, doddering Old Lawyer came outdoors to discuss their vital secrets in loud voices, was a flat sham; that the "cold and cruel snow" was chopped paper; that the "solid gold" which Virtue spurned was but painted tin; that the "diamonds" were glass, the "velvet" cotton and the "brown October ale" cold tea.

She knew, moreover, what it was to live in wretched, third-class hotels, where the "troupers" were treated like dumb animals; stared at, commented upon by the yokels, herded in cold, cheerless rooms, and fed on scraps. For such is life on the road.

Mr. Solomon, the commercial person who managed the company, did not like her. "You don't neffer put no life in your work," he snorted one night after the performance. "Vy don't you not vink at der chappies in front sometimes, eh?" She made no answer in words, but the contempt and loathing with which she looked him up and down spoke volumes, to the great delight of the old comedian, who had been her father's best friend in those old days before the stage was defiled. The commercial person was not wise, despite his name, else he would not have insulted her then and there as he did; nor would he have found himself a few minutes later lying smashed up among the scenery, a battered, Judaic wreck.

Of course he promptly discharged the old comedian. Then he had him arrested on a warrant for assault and battery. But the Justice chanced to be an Irishman, who heard both sides of the story and then remarked: "Case dismissed. It served ye right, Mr. Solomon. An' I'll tell ye now that had it been me that was there, ye'd not been here to-day at all, but in th' hospital wid somethin' more bindin' nor a broken nose, an' some missin' teeth! Get out o' this town now, ye scum, an' I'll give ye six months in th' pen if ever ye come back!" Which was justice, if not law. And the damaged goods got out, mad for vengeance.

He had sent the girl on with the company. He did not discharge her. Indeed, he had no intention of so doing. In his blind hate he considered her responsible for what he had received, and he would make her pay for it all. It was a safe game to play. She was helpless, poor, without wealthy relatives or influential friends, and therefore was an easy subject for his cowardly spite. She was hectored, badgered in a sly, mean way, such as only a petty mind could devise. She could not escape; she had no money, for on one pretext or another—always illegal—she was fined up to the very limit of her poor salary.

One day when, by rare good fortune, they were to play in a city of fair size, she fell ill, so ill that she could not possibly go on. And so she was left behind. Friendless, alone, without means, without baggage—for her trunk had been taken on with the others—she was ready to give up in despair.

Justice may be blind. Nemesis may nod. But, sooner or later, the wheel turns and then both serve their purpose. In this case, fortunately, Nemesis was thoroughly awakened. She chose for her representative one possessed of rare gifts, a man of whom an enthusiastic Celt once said: "Even his enemies love him, though divil a wan he has!" He was a poor man himself, but his great, generous heart never failed to respond to a cry for help, which is one reason why he was poor in worldly goods, but rich in all that makes a man. Thus it was that when the story of this poor little actress reached his ears he responded instantly, not in the manner of conferring a mighty favor, but as of one who took pleasure in the act. Moreover, he sent a certain square-jawed gentleman to the town where the company was playing. And the manager of the company did lift up his voice and bewail in disjointed language, and swear strange oaths, and think himself ruined. But he restored the stolen trunk and paid the stolen salary in full, together with all the costs of collection. It was that or repose in Egypt—which means rest in jail.

And who stood for Nemesis in this case?

The town was Canton, Ohio, and the man—

Why, yes! You guessed his name the first time. But lest any should not, I'll write it here, God bless him.

It was William McKinley.

CHARLES TOWNSEND.

THE RIGHT OF WAY.

A BALLADE OF CITIES.

Of all the towns that ask my praise,
From slant-eyed Pekin to gay Paree,
To one alone would I give my days,
While the Lord He letteth His servant be.
Dear little Dublin is fair to see,
And Shandon bells ring a peal to Cork
That sits so snug on the river Lee—
But what's the matter with our New York?

London's the place, the swells all say,
Where the Sun of Fashion doth rise and set;
And Piccadilly has precincts gay
Which he who has seen will ne'er forget.
Then 'is 'ighness is there—and, for a bet,
You can see 'im 'andle 'is knife and fork,
Like a bloomin' himperial cove—but yet,
We've had Croker himself in our New York.

There's a charming town on the river Seine,
Where the Goddess of Pleasure holds her sway;
And if for a frolic you're in the vein,
Not a demoiselle there will say you nay.
And then they have such a winning way,
You could not demur without remark;
But should you at home elect to stay,
Here's the Tenderloin in our New York

Berlin has lovers—an endless tale—
And Antwerp schnapps have inspired a few,
And some do swear that no words avail
Till Peter's city and dome you view.
Prague has her praisers—Venice, too,
That holds the horses of good St. Mark;
But while of these I would none eschew,
Pray let me tarry in our New York.

Now Monte Carlo's a place of fame,
With its strong delights of *rouge et noir*,
And if you're fond of a plunging game,
Faith, there's the limit and chance galore.
But why those dangerous coasts explore,
Where the prey falls quick to the foreign shark,
When—tapping the right spot on the door—
You can drop your bundle in our New York?

"See Venice and die," 'twas said of old;
"See York and live," I would fain amend;
Whate'er your quest, be it beauty or gold,
Your heart's desire shall have here an end.
But should you fail, then on this depend—
Steer not elsewhither your wand'ring barque,
For the world hath not the thing to lend—
The sum of all is in our New York.

ENVOI.

Prince, let us toast, the table round,
All good towns that since Noah's ark
For man and beast have a shelter found—
And the best of them all is our New York!

[illegible]

WILL IT COME TO THIS?

Photo Wilson, Chicago
MYRA COLLINS.

CLARA MATHES.

Photo Gardner, Brooklyn.
EDNA EARLIE LINDEN.

Photo Chickering, Boston.
PAULINE HALL.

Photo Tehrig, Chicago.
SHIRLEY SISTERS.

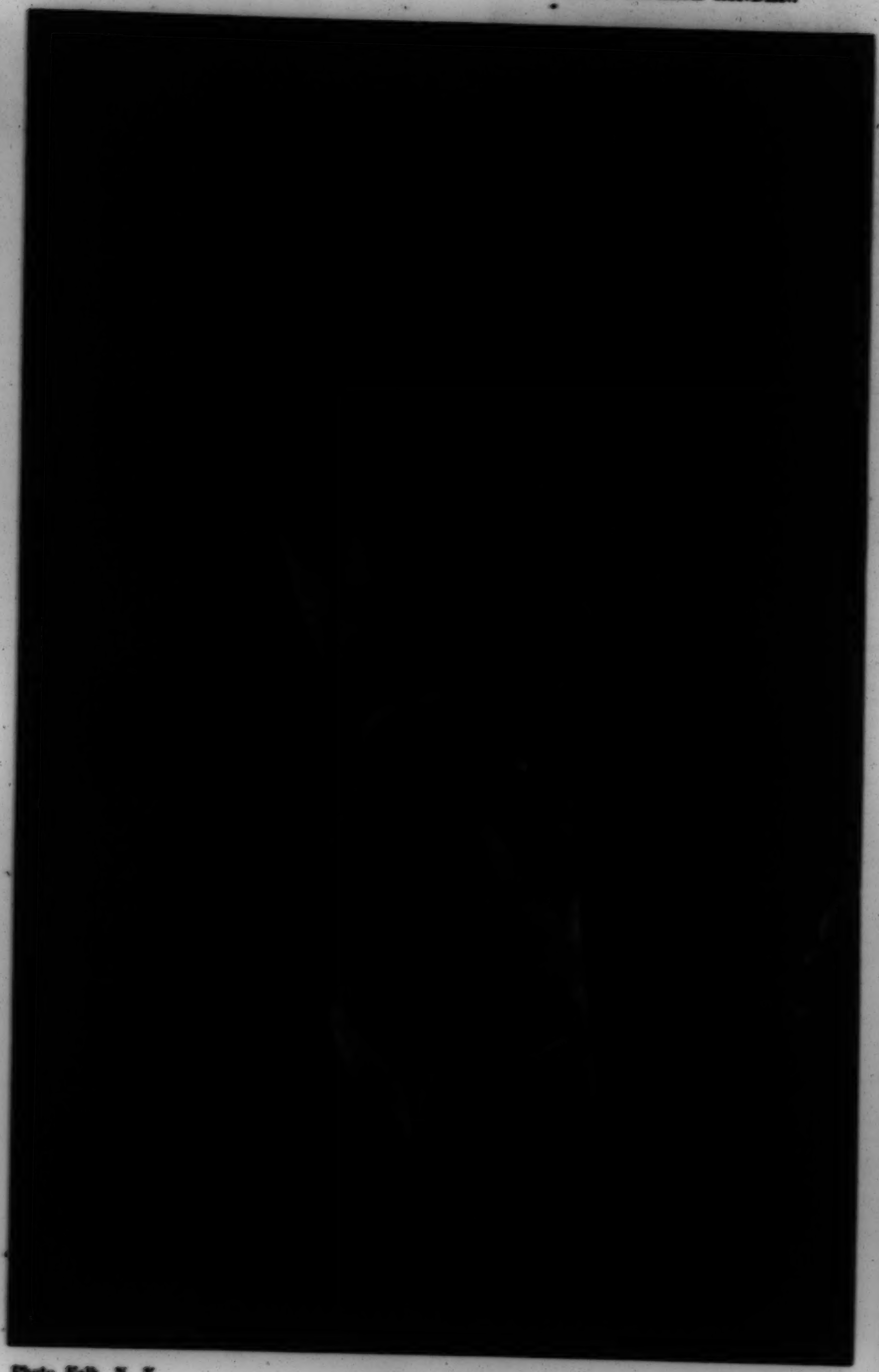


Photo Falk, N. Y.
BARNEY GILMORE.

Photo Eddowes Bros., N. Y.
LEOLA MAYE.

MR. AND MRS. NEIL LITCHFIELD.

Photo Lovejoy, Philadelphia.
HENRY BUCKLER.

Photo Wilson, Chicago.
GUS COHEN.

Photo Larimer.
ANNA HOLLINGER.

Photo Bell, Memphis.
WILLIAM STUART.

Photo Wilson, Chicago.
PASQUALINA DE VOE.

THE PROSCENIUM DOOR.

ART has seldom gone unshackled; what we call Progress is the removal of old gyves and the substitution of new. The fetters gradually become lighter and less galling, but they continue to be worn. In view of the enviable position which England now holds as a pioneer of scenic reform, it is vital to remember that the British stage not only had to rid itself of most of the fundamental artificialities common to the European theatre, but had, moreover, to throw off the yoke of an individual and self-imposed conventionality. As the measure of its serfdom, so the measure of its glory.

With the dawn of the Restoration, some two hundred and forty years ago, came the first properly constituted theatres in England—that is to say, theatres provided with scenery and having proscenia and front curtains. In the main, these edifices were fashioned and furnished on Continental principles, but one important constituent had no prototype in the regular theatres

TEATRO OLIMPICO, VICENZA.

and opera houses of France and Italy—viz., the proscenium doors with their overhanging balconies. Instituted in 1661, and holding their place until a period well-nigh within living memory, these illusion-marring excrescences had such a restrictive influence upon the trend of English histrionics that a full inquiry into their origin and use will not be unprofitable.

So far from the early Continental theatres affording any possible prototype, no record exists

INTERIOR OF THE SWAN THEATRE ABOUT 1596.

to show that from first to last the principle of the proscenium entering doors was ever followed save on the stage of Greater Britain. Nevertheless, at the time of the building of the Duke's Theatre in Lincoln's Inn Fields a curious old Italian structure, the Teatro Olimpico of Vicenza, might have afforded a hint to the architect. But at best it cannot have been more than a hint, as Palladio's masterpiece was never a playhouse in the common acceptation of the term, has indeed seldom been performed in, and has invariably been looked upon in the light of a show-place. Built in 1584 for a learned society, of which its famous designer was a distinguished member, the Teatro Olimpico is an attempted reconstruction in miniature of the ancient theatre of Marcellus at Rome. It was designed solely for the performance of classical tragedy, and, as our illustration shows, had a permanent architectural background of the old Græco-Roman order. It will be noticed that besides the three conventional entrances facing the auditorium, two smaller ones with attendant balconies run at right angles in the wings of the solid scene. These side entrances were relics of the *Parodoi* of the Greeks, lateral openings whereby the chorus originally found its way to the orchestra.

If, in constructing the old Duke's Theatre, the idea of the proscenium doors and balconies was suggested by a study of Palladio, I feel assured it was only adopted in a spirit of compromise, as a concession to the tradition-ridden players of the time, imbued as they were with the obsolescent routine of the non-scenic stage. Time out of mind they had been accustomed to make their entrance through two permanent doors at the back, and to play all scenes representing battlements and other elevated positions on a balcony situated above them. Although unfortunately affording no indication of this upper stage, Van Buchell's quaint sketch of the old Swan Theatre conveys a very clear impression of the two entering doors. Notwithstanding the grave disparity between the scenic and the non-scenic playhouse, the old routine was not completely departed from with the dawn of the Restoration. The Elizabethan entering doors, routed from their pristine position by the incursion of scenery, found a haven of refuge in the newly-arrived proscenium; but the hapless balcony, unlucky in its flight, was ruthlessly cut in two, and a portion of the remains placed over either door. Lest all this should be adjudged fanciful, I hasten to point out that the uses to which these proscenium doors and balconies were immediately put were practically identical with the uses of the doors and upper stage in Shakespeare's time. When one considers that from 1580 to 1700 the almost invariable mode of entrance and of exit was by two permanent doors, it at once becomes apparent that the proscenium entrances of the Restoration were simply the perpetuation on a scenically adorned stage of a convention created and cherished in the non-scenic playhouse.

In placing the entering doors in the proscenium the Restoration architects pursued a sensible course in preserving the old projecting stage, or, in other words, in appending a very liberal "apron." So indifferent was the scheme of lighting that up to the middle of the eighteenth century all important action took place well to the front; if the player ever moved backward he immediately got out of "the focus." The position of the doors enabled him to spring at once upon the scene of action, and, where occasion demanded, to make a very effective "theatrical" exit.

It sounds audacious to differ with such an authority as Robert W. Lowe, but with a theory of his expounded in the monograph on "Thomas Betterton" I find myself in total disagreement. "Heroes and heroines," we are told, "went well 'forward' to speak their greatest speeches, and when they died they died 'down' the stage, and their bodies remained in full view of the audience after the curtains had closed on the proscenium opening, until the 'bearers' came in through the doors of entrance and carried them off." Although the old device of the bearers (necessitated in Elizabethan times by the absence of a front curtain) was still followed, no evidence exists to show that the mimic dead were ever allowed to remain on the forepart of the stage after the falling of the curtain. Apparently assuming that Restoration epilogues were spoken after the curtain had gone down, Mr. Lowe doubtlessly has been misled by the famous epilogue to Tyrannic Love (1669), in which Nell Gwyn, who had just stabbed herself as Valeria and so brought the play to a close, suddenly bounces up and boxes the ears of the bearers who come in to carry her off, intimating, as if they had blundered, that hers is the right to make personal address to the audience. But that the curtain did not fall until the extrinsic appeal had been spoken is clearly shown in Dryden's epilogue to Sir Martin Mar-all (1667):

"As country vicars, when the sermon's done
Run huddling to the benediction;
Well knowing, though the better sort may stay,
The vulgar rout will run unblessed away;
So we, when once our play is done, make haste
With a short epilogue to close your taste.
In thus withdrawing, we seem mannerly;
But, when the curtain's down, we peep, and see
A jury of the wits, who still stay late,
And in their club decree the poor play's fate."

DORSET GARDEN THEATRE PROSCENIUM.

The earliest pictorial record of the interior of a Restoration playhouse dates no further back than the year 1673, but the presence and employment of the proscenium doors and balconies for a decade previously are satisfactorily indicated in a number of contemporary stage directions. That the doors were utilized at the Duke's Theatre in Portugal Street, Lincoln's Inn Fields,

STAGE OF COVENT GARDEN THEATRE IN 1763.
From a rare broadside entitled "Fitz-giggo: a New English Uproar," 1763.

in 1661, is plainly shown by an instruction in the Second Part of The Siege of Rhodes (Act I, Scene I): "A prospect of Rhodes beleaguer'd by sea and land. Alphonso goes off; then enter Ianthe and her two women by the other door." Similarly, in Etherege's comedy, She Would if She Could (Act II, Scene I), performed at the same house a few years later, we have the direction, "The women go out, and go behind the scenes to the other door." That is, they departed by one proscenium door, and after traversing the back of the stage, entered again by the other.

The employment of permanent stage balconies at a time when the English theatre was embellished with a pictorial background seems rather incongruous, but despite the clashing of systems the convention had its advantages. Their convenient position over the entering doors obviated the necessity for elaborate built-up work in the backgrounds, and enabled many important scenes to be played in the comparatively strong light shed upon the "apron," that otherwise would have had to be relegated to obscurer places. In carrying forward the Elizabethan-Stuart traditions of the upper platform, the stage balconies of the Restoration suggested a betterment of the original device, as it was soon found they permitted of a representation of opposite houses in a street. They were so employed in the fifth act of Sir Martin Mar-all, when Dryden's play saw the light at the Duke's Theatre in 1667. But the balconies were most frequently pressed into service in comedies of intrigue in the scenes where a character at an upper window has converse with some one in the street. A typical example occurs in the third act of Etherege's Comical Revenge, which dates from 1664. Custom so far habituated playgoers to the expedient that scenic balconies or other elevations forming part of the actual background were very slow in making their appearance. So late as the year 1708 the proscenium balconies were still utilised for stage purposes, and they maintained their pride of place—a sort of vermiform appendix, so to speak, of the body theatric—long after they had ceased to be employed by the players. From an early period of their history it seems to have been customary, when pieces were performed not calling for their use, to permit spectators to occupy the stage balconies. Hence the allusion in Davenant's epilogue to The Man's the Master (1669):

"Nay, often you swear, when places are shewn ye
That your hearing is thick,
And so by a love trick,
You pass through our scenes up to the balcony."

There can be little doubt that the establishment and acceptance of these quaint conventionalities were largely due to the excellent capital made by the later dramatists of the seventeenth century out of the stereotyped arrangement of these doors and balconies. Considerable advantage was taken of the fact that the entering doors were situated in front of the curtain, and gave upon a commodious "apron." Thus the Duke of Buckingham, in writing his famous satire, The Rehearsal (1671), set a precedent afterward followed by Fielding and Richard Brinsley Sheridan in pieces of a similar nature. At the beginning of the fifth act he made Bayes and the two gentlemen to come on the stage before the raising of the curtain. Judging by the elaboration of the idea in Southerne's comedy, The Wives' Excuse, as originally presented at Drury Lane in 1692, there must have been sufficient stage room in front of the curtain at that house for a considerable number of players. At any rate, the opening scene in the comedy was played on the apron before the curtain went up. It represented "The Outward Room to the Musick-meeting," and there the servants assembled to exchange confidences; after which "the curtain drawn up shews the company at the musick-meeting." In case it should be argued that by the word "curtain" Southerne here refers to a drop-scene, it is better to point out that "flats" and not "drops" were the kind of scenes then employed; and, furthermore, that Southerne's general method of signifying a change was by a direction that the "*scene opens*" or "*draws.*"

The earliest pictorial record of the proscenium doors and balconies is presented by the cut of the dungeon scene in Settle's Empress of Morocco (1673), a piece of sensational fustian produced at that magnificent new house, the Duke's Theatre in Dorset Gardens. Here, as our reproduction shows, the proscenium entrances were not

INTERIOR OF DRURY LANE, 1794-1811.

so much doorways as lofty arches; this, and their remoteness from the background, militated against the importation of that discordance which marked the employment of the commonplace doors of a later era. It will be noted that bordering the entering places and their attendant balconies at the new house was a beautiful carved framework of fruit and flowers, the work of the unrivaled Gibbons.

Settle's old play conveys to us the hint that already some slight deviation from the old method of entering had set in. The leading players still came on at the front, and elaborate processions continued to pass from door to door, but eavesdroppers and marauders generally made their appearance in the regions of semi-darkness at the back. This was pre-eminently their coign of vantage, as the other characters usually grouped themselves upon the "apron." Corroborative evidence regarding this new departure, which made for illusion, is afforded in Otway's tragedy of Alcibiades, produced at Drury Lane in 1675.

That the action was still performed well to the front, and outside the picture, so to speak, is shown by the direction in Dryden's Troilus and Cressida (1679), Act V, Scene II, "The Camp:" "Clattering of swords at both doors; he runs each way, and meets the noise." Dryden's use of the word "doors" here in connection with a play performed at Dorset Gardens would incline one to the belief that the dungeon cut in The Empress of Morocco was not photographically accurate. It may be that the Duke's Theatre was a law unto itself in the matter of pretentious entering places; it is equally certain that the houses which immediately preceded it as well as those

which immediately followed were content with simple doors. Hence, when reading plays of the Dryden period, it may be generally assumed that where indications occur of doors being locked, or broken in, or knocked at, the allusion is to one of the proscenium doors, and not to a door in the actual scene.

Although we have no pictorial record of the interior of the new theatre in Drury Lane, opened to the public in March, 1674, it may be surmised from existing evidence that the number of entering doors employed there was, as of yore, two. Dryden's All for Love; or, The World Well Lost, was produced at this house in 1678. In Act III, Scene 1, occurs the significant direction: "At one door enter Cleopatra, Charmion, Iras, and Alexas, a train of Egyptians; at the other, Antony and Romans. The entrance on both sides is prepar'd by musick."

About the year 1690 Christopher Rich, the patentee, made some alterations in Old Drury with the view of enlarging the auditorium, and to the changes thus brought about Colley Cibber has striking, if somewhat ambiguous, reference in the twelfth chapter of his "Apology." "It must be observed, then," he writes, "that the area or platform of the old stage projected about four feet forwarder, in a semi-oval figure, parallel to the benches of the pit; and that the former lower doors of entrance for the actors were brought down between the two foremost (and then only) pilasters, in the place of which doors now the two stage boxes are fixed. That where the doors of entrance now are, there formerly stood two additional side wings, in front to a full set of scenes, which had then almost a double effect in their loftiness and magnificence.

"By this original form the usual station of the actors in almost every scene was advanced at least ten feet nearer to the audience than they now can be, because, not only from the stage being shortened in front, but likewise from the additional interposition of stage boxes, the actors (in respect to the spectators that fill them) are kept so much more backward from the main audience than they used to be; but when the actors were in possession of that forwarder space to advance upon the voice was then more in the centre of the house, so that the most distant ear had scarce the least doubt or difficulty in hearing what fell from the weakest utterance; all objects were thus drawn nearer to the sense; every painted scene was stronger, every grand scene and dance more extended; every rich or fine-colored habit had a more lively lustre; nor was the minutest motion of a feature (properly changing with the passion or humor it suited) ever lost, as they frequently must be in the obscurity of too great a distance—and how valuable an advantage the facility of hearing distinctly is to every well-acted scene every common spectator is a judge."

Misled by Cibber's clumsy phrasing in the first part of this extract, Robert W. Lowe has argued, both in his "Thomas Betterton" and elsewhere, that the Restoration Theatre had no fewer than four entering doors, that up to the year 1700 the whole four were in front of the curtain, and that subsequently two were in front of, and two behind, the proscenium. Mr. Lowe assumes that old Colley in referring to "the former lower doors of entrance" contrasts them with some unmentioned "upper" doors, but it seems to me that the word "lower" is merely used here to convey to the lay mind the exact locality of the entrances. That is the only possible interpretation of the passage, as the superstructure built by Mr. Lowe upon his reading has unstable basis. To accept the theory that the earliest scenically-equipped theatres in England had four proscenium entering doors would be to disallow the continuance of the old Elizabethan convention. Whence then their orgin? The Continent afforded no prototype. At no time can there have been any practical utility for so many as four front entering doors; while as for the theory that in the reign of Anne two of the doors were behind the proscenium, surely entrance there "by the wing" would have met all necessities. Moreover, the whole weight of evidence, both literary and pictorial, favors the two-door theory. If there were four proscenium entrances at Drury Lane before 1700 it is strange that no allusion to their specific utility exists. The stage directions in all the printed plays produced at that house before the dawn of the eighteenth century treat distinctly of two doors. Here are a couple of examples from Dryden. In the third act of Don Sebastian (1690) occurs the di-

VIEW AT OLD SADLER'S WELLS.
(Joe Grimaldi's debut into the pit.)

rection: "She runs off, he follows her to the door; then comes back again and goes out at the other." The scene was "The Mufti's Garden." Again in King Arthur (1691), Act III is laid in "a deep wood," and in it we find the instruction: "Exeunt Arthur and Merlin at one door, enter Osmond at the other door."

One can better appreciate Colley Cibber's plaint regarding the ill-effect on the acting at old Drury produced by the shrinkage of the "apron" by bearing in mind the defective lighting of the period. All the same, the change was a step toward illusion; it brought actors and background into closer conjunction, and gave to the whole a certain aloofness. Under the altered conditions it would have been impossible to utilise Wren's old house in the way that the Duke's Theatre in Dorset Gardens was pressed into service in 1701.

VIEW OF THE PANTHEON, 1815.

On the occasion of the performance there of Congreve's masque, The Judgment of Paris, the proscenium opening "was all built into a concave with deal boards; all which was faced with tin, to increase and throw forward the sound." Such a device could only be employed in a theatre having an apron capacious enough to hold a number of performers, and possessing doors of entrance in front of the curtain. Another house so arranged was the Queen's Theatre in the Haymarket, which as late as the year 1706 had the projecting stage and two proscenium entrances. An instruction in the fifth act of Rowe's tragedy of Ulysses proves this: "Exeunt some with the body; the rest retire within the scene and wait as at a distance. Enter at the other door, Telemachus." As a matter of fact, Rich's abolition of the commodious "apron" provoked no emulation; it would even appear from the construction of The Critic (1779) that some subsequent manager had restored to Drury Lane its old projecting stage. In reading Sheridan's famous satire one readily notes that much of the dialogue in the second and third acts is spoken before the rising of the curtain. Precedent for this had been set in The Rehearsal, and the tradition had been carried on by Fielding in two of his plays. When The Author's Farce was produced at the Haymarket in 1729, a portion of the third act, laid in the playhouse, had performance on the forefront before the curtain drew up. A similar arrangement was effected at the same house in 1737 when Fielding's Historical Register for 1736 saw the light. The curtain was lowered in the middle of the second act, leaving Medley, the author of the rehearsal play, and his friends, standing in sight of the audience, on the "apron."

While, on the one hand, Rich's innovation of the shrunken stage met with no immediate acceptance, on the other, his idea of placing side boxes on the stage between the auditorium and the entering doors was quickly taken up. Scenic illusion was still so far ill-considered that from 1722 for half a century onward two greundiers were permitted to stand nightly between the stage boxes and the entering doors, ostensibly to preserve order. On first-nights the said doors afforded convenient shelter for the trembling author as he awaited the verdict on his play. Hence Lewis Theobald's allusion to the type:

"Ty'd by the Ears at our Side-door he stands
Fearful of hissing breath, or clapping hands."

That there was too often necessity in those turbulent days for the presence of the stage grenadier is shown by our reproduction of a rare old broadside, entitled Fitzgiggo, commemorating a riot at Covent Garden on Feb. 24, 1763. This interesting record gives a clear idea of the commodious acting space in front of the curtain, of the relative position of the two entering doors, and the view-obstructing nature of the clumsy method of stage lighting. At first blush, the proscenium doors with their accompanying balconies, appear to occupy neutral territory between auditorium and scenery; but closer scrutiny shows—what an examination of later views of theatrical interiors confirms—that they were part of the architectural scheme of the auditorium, and harmonised with its symmetrical disposition. Hence, at both Covent Garden and Drury Lane at this period, there were two boxes above each door, but the upper ones were small and merely for ornament, like the gallery box in a latter-day house.

DE BURSON'S NEW STAGE FRONT OF THE THEATRE ROYAL, COVENT GARDEN.

The "Fitzgiggo" picture also shows that the privilege now and again accorded to certain members of the audience in Davenant's time, of frequenting the boxes above the entering doors, had grown into a custom. But these relics of the old Elizabethan stage balcony were still pressed into service in the course of performance, and those who sat there took all risks of discomfiture. Writes Tate Wilkinson in his "Memoirs:" "Whenever a Don Choleric in The Fop's Fortune, or Sir Amorous Vainwit in A Woman's a Riddle, or Charles in The Busybody, tried to find out secrets, or plot an escape from a balcony, they always bowed and thrust themselves into the boxes over the stage-door, amid the company, who were greatly disturbed, and obliged to give up their seats."

Long before the close of the eighteenth century the routine followed in London had extended itself to the uttermost limits of the English-speaking stage. Not only were the proscenium doors to be found in use in provincial towns, large and small, in Dublin, Edinburgh, Birmingham, and in private theatres like Lord Barrymore's at Wargrave on Thames; they crossed the Atlantic, were seen in New York at the John Street Theatre in 1767, and half a century later still maintained their position in all the leading American playhouses.

Firm-rooted, however, as was the convention, signs of revolt began to appear. The permanent doors frequently outraged all sense of illusion, and the new movement toward artistic realism was slowly gathering force. The first inkling of its power occurred at Drury Lane in September, 1780, when the doors were taken away, and extra stage boxes put in their place. But the tradition-ridden actors of the time failed to reconcile themselves to the new conditions, and the beloved doors had perforce to be brought back. In October, 1782, Covent Garden made a half-hearted attempt at reform; extra boxes were placed on the stage and the entering doors removed behind the curtain. Once more the players proved recalcitrant, with the result that when the house was reconstructed in 1792 it was provided with a deeper "apron," the extra boxes were removed and the doors brought back to their old place. That is to say, they were ensconced between the Corinthian pilasters and columns of the proscenium. A few years later they looked very spick and span in their raiment of white and gold.

When Drury Lane was rebuilt in 1793 the stage boxes were still retained on the capacious apron, but the edict against the offending proscenium entrances remained in force. Such, however, was the injurious influence of the reactionary attitude of Covent Garden that in 1797 the old convention was re-established at the Lane. Treating of the changes then made, *The Monthly Mirror* says: "There is a stage-door on each side, forming a segment of a circle, and over these doors are two tiers of boxes. The effect of this addition is a contraction of the width of the stage, and an additional space behind the scenes, which gives more facility to the movement of the scenery."

As yet Drury Lane was the only English play house that had essayed to banish the old doors. But it should be noted that the cause was aided by the building in London of opera houses purely on Italian principles; notably the King's Theatre, erected by Novosielski in 1790, and a little later the Pantheon. Foreign singers delighted in a projecting stage, but their method of entry, as of exit, was "at the wing." Hence it will be observed in looking at the view of the later Pantheon, now reproduced, that the position usually occupied by the stage-doors was usurped there by a double set of proscenium boxes, an innovation from Milan.

At the beginning of the last century proscenium doors began to be provided with knockers, bells and handles, so that illusion might be aided when the action required that doors should be knocked at, or street bells rung. But in many scenes these additions only made the incongruity of the device all the more glaring. How far Great Britain was behind hand in the race is shown by the remarks in 1807 of an anonymous observer. "In England," he writes, "there is hardly ever a central door contrived in the flat which closes the scene. Whatever be the performance, and whosoever be the personages, they all either walk in and out at the permanent doors, which form part of the proscenium, or they slide in and out between the intervals of the wings, which are generally intended to represent a solid cohering wall." And yet France at this period had all the doors in a scene demanded by the exigencies!

Now that the art of English histrionics was ceasing to be rhetorical, an attempt was made to keep the actors more within the picture. On the opening of the new theatre in Drury Lane in 1812, it was found that the apron had been abbreviated, the proscenium doors taken away, and the curtain placed in a gilded frame, remote from the footlights. Grumblings loud and deep were heard among the players, and, at last, Old Dowton, more sturdy than the rest, stepped over the picture frame and resumed the traditional position. Admirers of The Rejected Addresses will recall to mind that in the supposititious address assigned to Dr. Johnson's Ghost the lexicographer's

A TYPICAL OLD ENGLISH COUNTRY THEATRE (THE WEYMOUTH).
(The King and the Player.)

shade was made to express itself thus regarding the alteration: "Permanent stage-doors we have none. That which is permanent cannot be re-

moved; for, if removed, it soon ceases to be permanent. What stationary absurdity can vie with that ligneous barricade which, decorated with frappant and tintinnabulant appendages, now serves as the entrance of the lowly cottage, and now as the exit of a lady's bedchamber—at one time insinuating plastic harlequin into a butcher's shop, and at another yawning as a floodgate, to precipitate the Cyprians of St. Giles' into the embraces of Macbeth. To elude this glaring absurdity, to give to each respective mansion the door which the carpenter would doubtless have given, we vary our portal with the varying scene, passing from deal to mahogany, and from mahogany to oak, as the opposite claims of cottage, palace, or castle may appear to require."

The reform to have been permanent demanded other improvements that unfortunately could not be made. One can sympathise with men like Dowton, who desired to be seen, when one remembers that so late as the year 1817 the lighting was so bad that on a particular night at Covent Garden, when a note was thrown from the pit to the stage for J. B. Booth to read, the actor had perforce to kneel at the footlights to decipher its contents. Four or five years after the opening of new Drury Lane the proscenium doors were again restored, only to be removed again in 1822.

The characteristics of that portion of Covent Garden stage which fronted the curtain are clearly depicted in De Burson's print, now reproduced. This, although issued for the delectation of toy theatre-makers, it well-nigh photographic in its accuracy. Influenced by the example of Drury Lane, the Covent Garden manager removed the doors here shown, in October, 1823, and replaced them by stage boxes.

When the doors were finally banished from Drury Lane in October, 1822, the death-knell of the old convention was rung in an occasional address, written by George Colman and spoken by Terry:

"Look round and judge; his [the manager's] efforts are all waste
Unless you stamp them as a work of taste;
Nor blame him for transporting from the floors
Those old offenders here—the two stage-doors;
Doors which have oft with burnish'd panels stood,
And golden knockers glittering in a wood,
Which on their posts, through every change remain'd
Fast as Bray's Vicar, whosoever reign'd;
That served for palace, cottage, street or hall,
Used for each place, and out of place in all;
Station'd like watchmen who in lamplight sit,
For all their business of the night unfit."

Banished for good from the two patent theatres, the time-honored tradition of the entering doors still had its devotees in the minor houses. The Olympic clung stubbornly to the old faith until 1881, and more than twenty years later it was even in contemplation to restore the doors at the Royal Standard. They lingered longest at Sadler's Wells, where they survived the theatric glories of Islington, and were to be seen as late as the Bateman *régime*. For long, however, they were but as silent testimonies of a creed outworn; even in Phelps' time they were seldom used save when a performer was "called," or when the manager came out to deliver an address.

WILLIAM J. LAWRENCE

Photo Sarony, N. Y.

EDNA ARCHER CRAWFORD.

Photo Schloss, N. Y.

KATHERINE GREY.

PIPE THOUGHTS.

In sunshine and in rain,
In pleasure and in pain,
Congenial friends are we,
My pipe and I.

In every loss and gain,
When life is on the wane,
May we never parted be,
My pipe and I.

Be healthy and you'll be good.

A love warmed over is never tender.

He who hesitates—stammers.

A bad actor is guilty of obtaining audiences under false pretenses.

Faint diamond never won fair lady.

The best way to swim—act like a fish.

Loyalty and congeniality are the strongest ties of friendship or love.

Your "uncle's" motto: *In hoc signo vinces.*

A willing kiss is the key to the fortress.

If mirrors should tell their reflections we should have to enlarge our skeleton closets.

If love is blind, passion is blinder.

Walk through life as you please, so long as you avoid other people's toes.

If silence is golden, how rich the Sphinx must be.

Women can act better than men on and off the stage.

The higher the high ball, the higher the high kick.

A crying need on railroad trains—cryless babies.

There are as good engagements in the market as ever came out of it.

A cure for insomnia: One part, don't worry; two parts, Scotch whiskey; three parts, pipe smoke.

In life's almanac: Platonic affection—look out for trouble.

The safety pin is the bachelor's badge of independence.

When is an actor not an actor? When he is asleep.

For a kiss to be of any value it should be long enough for the kisser to realize what they are doing.

If we give few slaps on the back we receive few slaps in the face.

Better a short "fat" part than a long lean one.

A man should not sew too well. It is liable to change his voice.

To purify the modern drama, purify the modern audience.

What a blessing if the chronic kickers would only kick themselves to death.

Familiarity breeds consent.

Hunt for trouble, and you'll always find it.

The atmosphere of the play depends largely on the atmosphere of the dressing-room.

Conscience is our mental policeman, and is most formidable when carrying a night stick.

We won't need an umbrella on "the rainy day" if we arrange for the shower to be golden.

Because a woman is a wearer of sky "blue stockings," it does not necessarily prove that her thoughts are always heavenly.

Cause and effect: Cocktail drinking—promiscuous kissing.

As thumb lines so women—no two of them are alike.

The best night cap—a pipe.

ERROLL DUNBAR.

Photo Krips, Philadelphia.

DAVID R. YOUNG.

ABOUT BOOK MADE PLAYS.

The large circulation of a popular novel is not always an assuring fact that when turned into play form it will be as successful in its stage version as in the book. We have only to look over the number of book made plays that recently have been tried and many of which have dismally failed, to verify this statement.

The reasons of the failures are many, and the adapter is not always to blame, as is often thought. In a book the author has recourse to "padding" and flowery description to assist him, all of which must be dispensed with in the stage version of the story.

In the play proper it is action, strong situations and clever dialogue that, apart from the story proper, must be the means for securing the popular success of the play, and hence the adapter must often dispense with beautiful descriptive passages in order to gain the active element which he is seeking in the play.

Authors of books do not seem to understand this, and so hedge the adapter within the narrow circle of his story. Often it is next to impossible to make the story interesting and logical and not war with the author and his sacred rights, and by being confined by the author many dramatizations are failures simply because audiences lose interest in the play before the vital moment arrives. But notwithstanding these facts we hear from day to day of such and such a book being turned into play form on the strength of its seeming popularity. It is a noteworthy fact that while many books have been thus made into plays, very few plays do we see made into novel form.

I can recall but few instances. D'Arcy of the Guards is one, a pretty story in the book, which, I believe, was taken from the play, but issued before the first production of the play in San Francisco. Another play whose story later appeared in book form is If I Were King. The book, however, does scant justice to its author. In these two instances, both recent metropolitan successes, the old story has been repeated, "the play's the thing," and with these in mind it is small wonder that so few plays are made into reading form. Times are changing, however, and we may yet see a reversal in the present methods of books and plays, and have the pleasure of reading in book form the play proper emblazoned with the descriptive explanations which must necessarily take the place of the stage technique.

EDWIN T. EMERY.

ALONE.

If I should die to-night,
Ambition's wheel stop grinding at my heart,
My brow laid bare with only furrows time hath
wrought,
Would there be one damp eye
To follow to my solitary confine's slips?
Would there be one kind friend
To close the silent eyes
And leave an imprint on the still, cold lips?
Would Spring's sweet flowers
Upon the silent mound
Nourished by zephyrs, be found,
Nestling above me in their soft whisp'ring breath,
Keeping watch with me in death?

ZENAIDE VISLAIRE WILLIAMS.

HIS REASON.

Playwright: "Why don't you pay royalties on the plays you use?"

Pirate: "Being a Republican I'm opposed to royalties."

NOT THAT KIND.

Tragedian: "I can't eat this bread, my dear. It's like lead."

Wife: "Why, John, I thought you liked heavy rolls."

Photo Marceau, N. Y.

VALERIE BERGERE.

A LOVE TRAGEDY.

CHRISTMAS DAY, 1848, I landed in New Orleans, an invalid, from not an over far foreign land. At that time the wave of modern progress had not tainted even the atmosphere with its lowering influence of that charming old city, and the usual results of its overstrained materialistic achievements were unknown. Along the "levee"—the water front of the Second Municipality—the American division and the streets contiguous to it there were signs of the coming of the supreme quality, and now overwhelming quantity, so beautifully expressed by the verb to hustle. But as a rule the business of

Photo Wilson, Chicago.
KATE WATSON.

the quaint old city was conducted in a gentlemanly way along the lines of peace and comparative quiet.

In many respects it was, of all others, among the cities, an ideal place for convalescence. Flowers, foliage, soft balmy air, opportunities for repose, were the common property of all, rich and poor alike. To a Northern youth its civilization, including the slave auction block, was a revelation well calculated to develop whatever latent sentiment he might possess. Added to the fascinating favors bestowed by ever bounteous nature were the exceptionally taking personal qualities of a people who were frank, kind, sympathetic, generous and generally hot tempered and loving. And to the stranger within their gates they were the model hosts of their time.

It was amid such surroundings that the writer went through the not overweary months

Photo Freeman, Detroit.
ARMAGH O'DONAHEY.

of "getting well." Toward the Spring the weather became wondrously enticing, and the walking and exploring fever set in in full force, and before the Summer heats had commenced the whole city had been inspected and mentally catalogued. The general aspect was found to be foreign in all its leading attributes, and not much American about the whole save in the Second Municipality. All the rest was quaint French, Spanish and Italian. And particularly as to all perceptible essentials of every-day life; speech, manner of living and habits of people. The most novel item in this aggregation of novelties were the beautiful homes of the dead, so tenderly cared for by loving relatives and friends. To them my footsteps often turned; and it was among those solemn scenes, beneath the cloudless Southern skies, breathing in the flower scented air, where came to me the full realization of the littleness and, at best, the merely brief transitory importance of humanity. I have ever since been thankful that in those early days my enlarged estimate of the value of my particular ego yielded to a convincing argument, in the nature of a shock, from which it never recovered.

It was during one of these sentimental excursions among the dead that I came upon an unpretentious grave, marked only by a simple headstone of the usual form and dimensions. But my attention was specially attracted by the great profusion of flowers which completely covered both grave and headstone.

After inspecting these my curiosity led me to the reading of the inscription, which ran thus:

ERECTED TO PERPETUATE THE MEMORY
OF ONE OF THE FAIREST BEINGS
THAT EVER ADORNED THE EARTH.
Born at ——————— 18——
Died at ——————— 18——

"There is not an hour of day or dreaming night
but I am with thee.
There is not a wind but whispers of thy name,
And not a flower that sleeps beneath the moon
But in its hue of fragrance tells a tale of thee."

These manifestations of tenderness and affection marked the culmination of a tragic romance which caused the untimely taking off of one of the most beautiful of her sex, who, for a short time only, was permitted to adorn the American stage.

Her name was of a historic family, her beauty of feature and graceful bearing exceptional and impressive, and her appearance before the public was marked with the highest expression of intelligent approval. A pleasure loving public bestowed upon her their wealth of encouragement, and the future, so often fraught with unpleasant uncertainties, for her appeared to be filled with pleasurable promise.

But the unseen cloud was already hovering over her in the seemingly clear sky, and *the* man had begun to appear above the horizon. And again the sad, sad story of "The Man and Woman," too often repeated, came to pass. The man was as exceptional in his leading attributes as was the fair woman. In appearance he was manly and strong and showed that degree of refinement which thorough education and culture always impart. He was by habit a student, quiet in demeanor, and the completed gentleman in his intercourse with others. Now he would be ranked among the thinkers. Then he was labeled by the circle in which he moved as a "true Southern gentleman." Among his intimates he was known to possess those gentle qualities of head and heart which always go a long way in the direction of fascinating those of the other sex who happen to be blessed with like characteristics.

The domestic status of the man was, as it often is, "matched, but not mated." The woman, in the full flush of perfected sympathetic womanhood, grace and beauty, longed for the coming mate. The fates were kind and decreed a meeting between these two, who had been fashioned out of so many perfect parts by an ever generous nature. Mutual recognition and appreciation of the human attributes which fascinate was instantaneous. What led to or how came about an unfortunate happening was never known, but possibly these two congenial spirits, with a perfect knowledge of worldly consequences, elected to create a little Eden of their own without thinking of the inevitable fall.

Their life, so the story ran, in the flower garden of their hopes and joys was brief, and their fall and expulsion accompanied by that quality of sorrow which often seems to have been inflicted upon those who have dared to be happy.

After a few brief months, not running into years, the one so fair passed on to the realm of everlasting peace. The other lived on, but upon changed terms with the world. He avoided society and mused by himself—a lost personality—in the midst of human activities.

So far as known his only worldly interest was centered in the little spot of earth that held all that remained of his idol. In relation to that he observed three anniversaries—the birthday, the day of the first meeting and the day of the final separation. Upon those occasions the grave and tombstone were covered with appropriate floral offerings, signifying in flower language the sentiments they were intended to interpret. Between these period marking days the little mound to him so sacred was always adorned with these beautiful evidences of his undying devotion, telling the story of a broken heart and a life filled with sadness.

This brief narrative is only an outline sketch of a pathetic romance, which if elaborated would take rank with Romeo and Juliet, Abelard and Eloise or Paul and Virginia. Many years after this tragedy Dumas Fils wrote his pathetically dramatic story, founded upon fact, of "La Dame aux Camelias." In several minor respects his details differed from those I have endeavored to describe, but in the main both were of the same

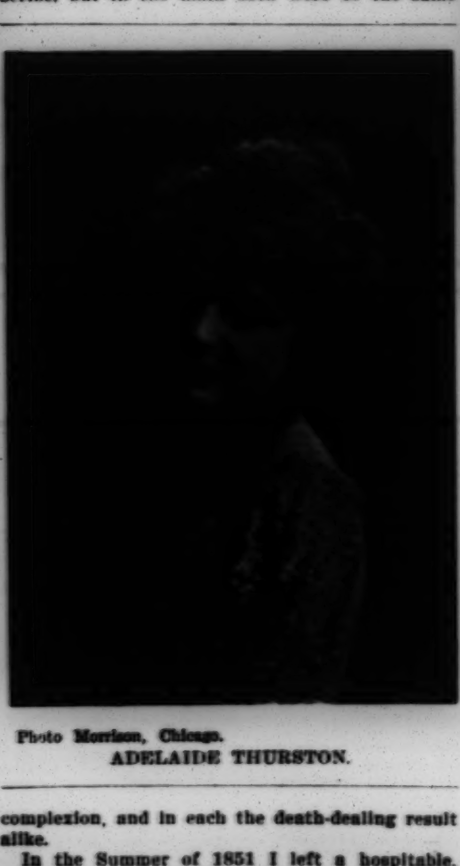


Photo Morrison, Chicago.
ADELAIDE THURSTON.

complexion, and in each the death-dealing result alike.

In the Summer of 1851 I left a hospitable, pleasure loving people, among whom I had passed by two happiest years, and did not visit it again until 1870, when I found this once so attractive old city wonderfully changed. Typical American progress had set in with all its overpowering force, vulgarizing, in its way, every general feature of a once fascinating

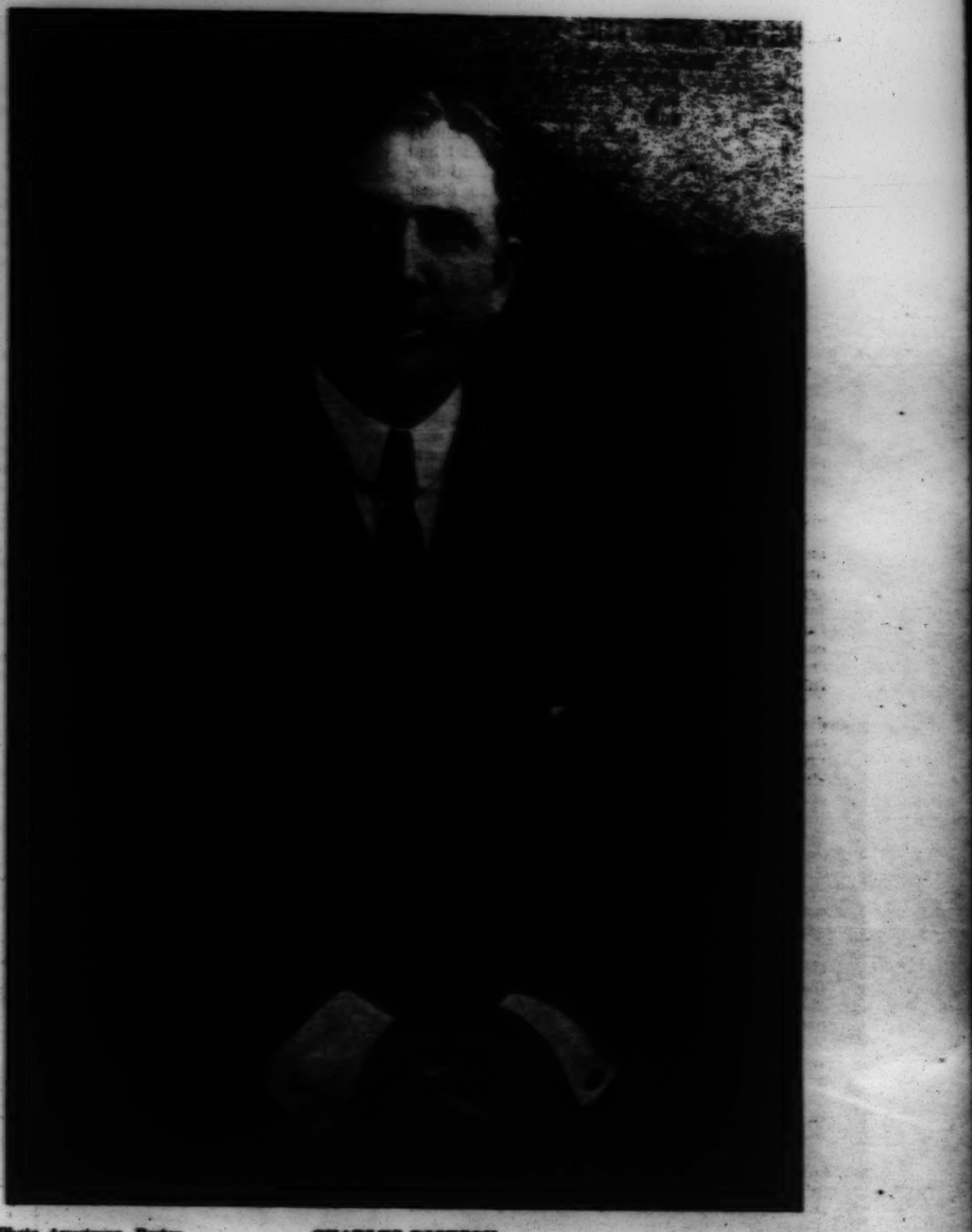


Photo Armstrong, Boston. CHARLES DICKSON.

city. And where peace and repose had once abounded, I found only noise and that usual excited and senseless excess of movement which has become national and is at once worse than barbaric and a death-dealing nuisance.

In order to enjoy some moments of peace and to indulge a sentimental desire to visit an object in which I had taken so much interest in past days, I made for the cemetery and sought the once familiar scene, but without suc-

Photo Bushnell, San Francisco.
RITA KNIGHT.

cess The headstone had been removed and the little mound had found its level with the earth around it. Upon inquiry I ascertained that several years before, soon after the last party to the tragedy had passed on, the near representatives, so it was believed, of both families had, by mutual consent, agreed to obliterate all existing evidence of what they regarded as the bar sinister—an unholy disfigurement of their quarterings.

"Joe" Field, father of "Kate," gentleman, actor and author, who knew the details of this sad history, said: "Here is the material for a love story tragedy equal in interest and dramatic possibilities to Romeo and Juliet." And he was right.

R. C. H.

A NEW YEAR'S TOAST.

'Tis easy for a man to say
To his best friend, on New Year's Day,
"May fortune ever come your way,
And good health all your hopes attend."
But blessed is he who joins with me
In wishing his worst enemy,—
Whoever that poor chap may be,—
All that he'd wish his friend.

GEORGE W. DAY.

THE MODERN METHOD.

The 10, 20, 30 manager sat in his palatial office and knitted his brows.

When he had worked them into a sufficiently grotesque pattern he walked nervously to the window.

He was distinctly "on edge." Suddenly he gave a cry of joy.

He had caught a glimpse of the front page of a "yellow extra," in the hands of a newsboy two blocks away.

It took but a moment to summon his press agent.

When the Trust's promoter of publicity entered the room the following conversation ensued:

"Is the printing for that new play all ready?"

"Yes, sir."

"Have you got plenty of good photos of the people engaged?"

"Yes, sir."

"And a whole big bunch of the best kind of red-hot press stuff ready to feed to the papers?"

"Yes, sir."

"The scenery and costumes are all finished, I believe?"

"Yes, sir."

"Very well. The extras are out announcing that the prisoner in that murder case has been acquitted. Call the company for rehearsal tomorrow morning, and wire the manager of the

Photo Moore, New Orleans.
THOMAS J. GRADY.

opera house in New Rochelle that we open there on Monday night.

"Yes, sir, but——"

"Oh, yes, I had almost forgotten; ring up that author of ours and tell him to write the play."

THE PIT AND THE PANTOMIME.

CHRISTMAS night in Merrie England! Being a stranger and not feeling inclined to intrude my outside personality upon the intimate glow of the family hearth fire, to which I had been urged with kind hospitality, I tried to forget the longing for my own home cheer by going to see a Christmas pantomime. I decided that my first impression of an English pantomime should be gained from that part of the theatre which Dickens has made immortal—the Pit.

I wanted to be near those who enjoyed and applauded and to extract some pleasure from their abandon of enjoyment. So I stood in line with some hundreds of others waiting for the doors to open, and to gain, if possible, a flavor of Dickensesque atmosphere—a scarce commodity nowadays.

It was an orderly crowd, too, and by no means an ordinary one. It was made up of those who find the greatest pleasures in living. It was a typical English pit audience. There was paterfamilias, with all his family, who had been in line since five o'clock. They were all happy and contented, especially after they had been refreshed with a "bite to eat," which had thoughtfully been brought along.

The pit, that old institution, will eventually disappear, but during its reign it has established itself in history. It was the opinion and approbation of the pit audience that were most desired by the players in the olden days. Their success depended upon its verdict. The great Kean, who, half starved, trudged homeward through the snow after his triumphal night to his anxious and waiting wife, was so eager to impart the good tidings, so choked with emotion, that all he could say was, "The pit rose at me." But it was enough. Both knew that his fame was assured and suffering at an end.

At the door of the pit, during the festival of the holly and mistletoe, we see whole families, from grandpa to the newest arrival, all joyous in the thought of the fulfillment of a long anticipated pleasure.

How better could I enjoy Alice in Wonderland than in the midst of such a wholesome and happy gathering!

Alice in Wonderland, then being produced in London as a pantomime, was a success. It was a success because of the reality of its presentation of the unreal. This may sound like a paradox; but it is not. It was a stage picture, both truthful and vivid, of the fantasies of childhood. There was no effort to reduce children's "wonder thoughts" to the commonplaces of everyday matter-of-fact probability. Here were the personages, come to life, of one of the most absorbingly interesting, the most widely read and most dearly loved of all child's stories. They talked and they walked and they acted and they were real—as real as Alice and her adventures were to us in our childhood. It was truthful—truthful in its delineation of the manifold creations of a child's boundless imagination.

So it was a success, as was proved by the merry laughter of the piping voices united with the broad smile of a pleased indulgence from the more severe. What pleasure must such a performance impart—for the child actually to see the Alice of his day dreams—the Alice who at night, too, had stolen into the dreamland thoughts!

A little English maid of twelve, the counterpart of Alice, was seated in a box near by. We look upon her pleasure and long to experience it ourselves. But the acuteness of imagination has become dull with the mind's development. The all-absorbing happiness has faded; it died when we began to doubt the existence of our fairyland creations.

The play was produced with great care, and considerable ingenuity was displayed in transforming human beings into the creatures who were Alice's companions on her journey through Wonderland. The King, the Queen and the Knave of Hearts certainly looked like animated playing-cards. Humpty-Dumpty, too, sat on a wall and got a great fall. And how the children and grown folks "laughed to see the show." The Mad Hatter was mad; and the March Hare was there. The Cheshire Cat, who walked on all fours, looking astonishingly like our purring fireside companion. The Carpenter, too, with his friend, the Walrus, who told him that the time had now come

"To talk of many things,
Of ships and shoes and sealing wax
And cabbages and kings."

When I came out of the theatre again into the cold and snow, and the unfamiliarity of the streets, I carried within me a glow that made me forget I was an alien. I had enjoyed with this happy, pulsing crowd; I had laughed and thrilled with them, and the one touch of nature had made us kin.

JAMES YOUNG.

TOUT À TOI.

Roses, and dreams, and morning light
Glowed around us, when hand in hand,
Laughing cronies 'neath skies of blue,
We walked in the sunshine—
I and you—
And Spring-time was o'er the land.

North-wind and waking; a snowy sky
Chills and saddens the days that are;
Laughter oftenest ends in a sigh
Still Love leads us onward—
You and I—
And Winter is kept afar.

ELEANOR MERRON.

TIMELY.

Brown: "During those long waits between the acts last night your coal dealer friend seemed to grow extremely restless."

Jackson: "Yes, he's only accustomed to short weights."

HER SPECIALTY.

Madison: "Miss Highfling's dance made quite a hit."

McCommick: "Well, her specialty is kicking."

PARISIAN THEATRES AND HOW TO SEE THEM.

It is probable that not less than forty thousand Americans visited Paris last Summer—that at least as many will visit it next Summer. Of this number, ten per cent., perhaps, are of the happy few to whom money is no object; when they wish to go to the theatre in Paris, all they have to do is to tell the interpreter of their hotel to provide good seats; the seats will be forthcoming—charged on the bill at double their value.

This is delightfully easy for the ten per cent., but is more than difficult—impossible—for the ninety per cent. to whom a visit to Paris is a luxury that can come but once or twice in a lifetime. These may find useful a few words of advice as to the peculiarities of Parisian theatres, and the devious ways of the natives that live upon foreigners.

If you want to see the theatres at their best, you must go certainly not later than the 1st of July, for the Opéra Comique and the Odéon close about that date, and many artists of the Comédie Française go on their vacations. Your only chance to see performances at the first two theatres mentioned, after July 1, is on Bastille Day, July 14, when all the subventioned theatres give free performances. Formerly, to obtain admission to one of these, it was necessary to stand in line hours before the doors opened, but of recent years the Parisian crowds have taken to going to the country on the 14th, as ours do on the 4th, and the attendance at the theatres has fallen off correspondingly. This year I went to the Odéon performance half an hour late, and had no trouble in finding a fairly good seat.

If you have no knowledge of French, it would be a waste of time for you to go anywhere except to the Opéra—where seeing the house is more than hearing the music—or to one of the spectacle theatres, such as the Marigny in the Champs Elysées. If you have even a good reading knowledge of French, you will find that the spoken language of the stage is almost unintelligible to you, unless you know the play. Modern plays, then, such as Le Passé and Le Marquis de Priola, given at the Française this Summer, should be avoided, and your attention should be concentrated on some Molière, Dumas, or Augier play, with which you can familiarize yourself beforehand. This done, you may derive great pleasure from the finish, variety and precision of French acting.

In order to secure a good seat, the first thing, of course, is to find the box-office (bureau de location). There is always one of these in the front of the theatre, and to *the theatre* the purchaser should betake himself, avoiding the two Bureaux de Location near the Opéra, where reserved seats for any theatre may be procured, it is true, but at an extortionate advance upon the price at the door. Accustomed as he is to a box-office open from nine in the morning till ten at night, the first mistake an American is liable to make is that of going to the *bureau* too early or too late, only to find it closed. The French box-office does not open until eleven; it closes at six and does not re-open until half an hour before the performance, which generally begins at half-past eight.

Every well-conducted theatre has a tariff of prices and a plan of the house conspicuously posted in the lobby. These should be carefully consulted before purchasing tickets, as there is a bewildering variety of prices of admission—ten or twelve at the Comédie Française, if I remember correctly—and many of the terms used to describe seats have no convenient equivalents in American theatrical parlance.

The accompanying plan of the (reconstructed) Théâtre Français may be taken as typical. In describing, I begin at the bottom of the plan and go up, giving the American synonym, as succinctly as possible, immediately after the French term.

Fauteuils d'Orchestre: Parquet or orchestra chairs. This, considered with us the best part of the house, is not commonly so held by the French. They are right, for at least half the seats are below the level of the stage, the spectator looks up at the actor instead of down, and the lights and shadows are all inverted. Price, 10 francs ($2).

Parterre: Benches in rear of orchestra chairs. These are the best seats in the house for the price—2½ francs—but they cannot be purchased until eight o'clock on the evening of the performance.

Bagnoires de Face: Boxes facing stage, rear of parquet.

Bagnoires de Côté: Side boxes of the parquet. The *bagnoires* at the Français have wooden grills in front, which can be lowered at will.

Fauteuils de Balcon: Dress circle or first balcony, chairs.

Premières Loges: Boxes in rear of dress circle or balcony.

Loges du 2me Rang de Face: Second balcony, front boxes.

Loge du 2me Rang de Côté: Second balcony, side boxes. Notice that this balcony is all boxes.

Fauteuils de la Galerie de 3me Rang: Third balcony, chairs. (Boxes, on sides of this balcony.) These chairs at the Français cost 5 francs.

3me Galerie: (Fourth) gallery (front rows).

Amphithéâtre: (Fourth) gallery (rear rows).

Looking now at the extreme right and left of the plan, we have the *Avant Scènes:* Stage boxes—the worst place in the house.

There! When you've mastered that, and not till then, do you know where to go in a French theatre and get your money's worth.

In passing, one may remark that in theatre construction they don't "know everything down in Paree," for this very Théâtre Français, supposedly the first theatre in the world, has some glaring defects, to wit:

First: Its absurd stage-boxes.

Second: Its immense height, removing the spectators in the third balcony and gallery so far from the stage that they cannot see that play of feature and delicacy of gesture which are essential to properly rendered comedy.

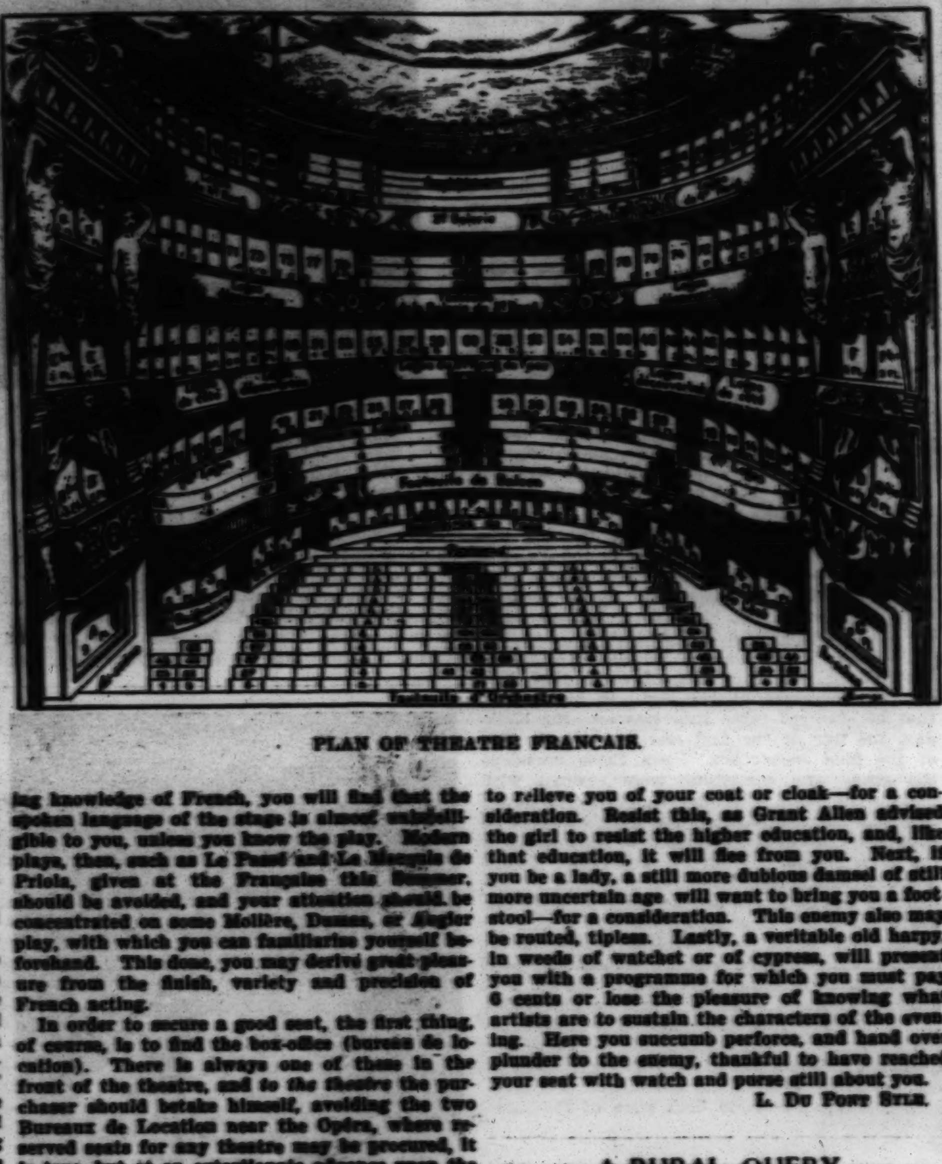
Third: Its cramped and unimpressive foyer.

Fourth: Its crowding of boxes into space that should be reserved for exits.

Fifth: Its ugly exterior, which should have been rebuilt when the interior was recently recontructed. Its antiquity is the only argument I have ever heard in favor of retaining the staring Western façade, and it is hard for a foreigner to see that because a thing was ugly in the eighteenth century it should be allowed to remain so in the twentieth.

The tip, or rather the squeeze, system is rampant in France, and nowhere does it higher rear its odious head than in the theatre. In your progress from entrance-door to seat you are met by three forms of this nuisance, two of which will vanish if boldly faced, but the third remains a real obstacle to your enjoyment of the play until charmed away by a silver spell. First, a dubious damsel of uncertain age is greatly desirous to relieve you of your coat or cloak—for a consideration. Resist this, as Grant Allen advised the girl to resist the higher education, and, like that education, it will flee from you. Next, if you be a lady, a still more dubious damsel of still more uncertain age will want to bring you a foot-stool—for a consideration. This enemy also may be routed, tipless. Lastly, a veritable old harpy, in weeds of watchet or of cypress, will present you with a programme for which you must pay 6 cents or lose the pleasure of knowing what artists are to sustain the characters of the evening. Here you succumb perforce, and hand over plunder to the enemy, thankful to have reached your seat with watch and purse still about you.

L. DU PONT SYLE.



PLAN OF THEATRE FRANCAIS.

A RURAL QUERY.

Citizen: "Did yer hev a big aujience at the Oprey-Haouse last night?"

Theatre Manager: "Certainly. Stageleigh always draws well in Pumpkinville."

Citizen: "Did he draw them scandalus livin' pictures they showed between the acts?"

PROFESSIONAL NOTE.

Miss Ophelia Jackson will continue to support Mr. Toots Jackson the coming season.

SHAKESPEARE IN HELL.

AN INFERNAL FANCY.

I had a dream, a fearful dream,
That filled my sleep with fright!
I went unto the theatre
And beheld an awful sight:
For there I saw my dearest friends,
All decked in stage array,
Murder in heartless butchery
Great Shakespeare's master-play.
From Hamlet down to super boy,
With self-conceited pant,
Each self-anointed Roscius strove
His neighbor to outrant;
And when at last the curtain fell
Upon the final fray,
Actors and audience—one and all—
From earth had passed away!
Each one had died, alas! good souls,
For very lack of life—
The one to see such havoc done,
The rest from [illegible].

Oh, bitter fate, to thus lose life
And pass from earth away,
And all because I've witnessed
The murder of a play.
But as I winged my upward flight
And neared St. Peter's gate,
A happy thought relieved my gloom
And sweetened my sad fate.
Shakespeare was dead, and so was I—
Why should we then not meet?
And if we did—why then for me
Death's bitterness were sweet!
To see his face, to grasp his hand,
With him to converse hold—
I'd even seek him down below
And leave the Heavenly fold!
And so no sooner was I safe
Within the golden gate
Than I set out upon my quest
At an electric rate,
And scanned each face I met upon
Those famous golden ways,
Until the angels grew incensed
At my too searching gaze;
And one—a politician once,
A heavenly "copper" now—
Tripped me and nabbed me as I fell,
Demanding—"What's the row?"
Like earthly mortals in such plight
I made most of my ill,
And said, I'd "tip" him as on earth,
To find "immortal Bill."
At this he smiled—as they do there,
Not as they "smile" on earth—
And said if I would follow him
I'd get my tip's full worth.
I followed to the—gates of Hell,
Where paused he with a grin,
Saying, though politician, he
Was too good to go in;
But that if I would risk the heat
Shakespeare I'd find below,
Enduring ceaseless torment
At a never-ending show,
Where all the Amateurs of earth,
Who always came to Hell,
Were doomed to act, and act his plays
Until they played them well!

Alas, alas, immortal Bard,
That such should be thy state!
And thou, oh, erring mortal, shun
An amateur's dread fate.
For not alone just punishment
Is meted out to you,
But him you think to honor
Through you is punished, too.

ESPY WILLIAMS.

THE M.D. WAS WRONG.

The Doctor: "What you need is more exercise. You ought to take long walks every day. By the way, what is your business?"

The Tragedian: "I have been barnstorming for thirty-seven years."

A TERRIBLE BLOW.

Manager Isaacstein: "Vy so gloomy, Jacob?"

Manager Blumenberg: "I'm vorrying about dot boy of mine, little Jakey."

Manager Isaacstein: "Vot's de madder—iss he siegk?"

Manager Blumenberg: "Vorse dan dot. He don't care about der pennants end of deadrigals; der fool vants to be an actor!"

EXPLAINED.

Local Manager: "Your letter stated that you carried your own orchestra."

Company Manager: "We do—when he's too full to walk."

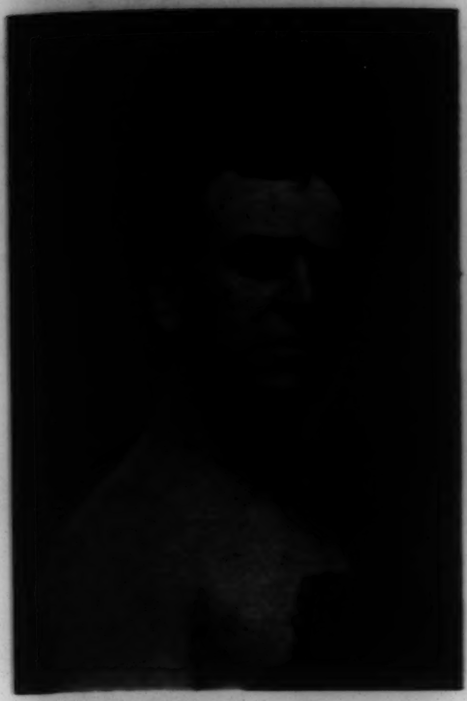


Photo Winter, Syracuse.
WALTER McCULLOUGH.

Photo Richards.
BELLE GOLD AND MARGARET MAEDER.

Photo Baker, Columbus.
MARION RUSSELL.

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CORLISS GILES.

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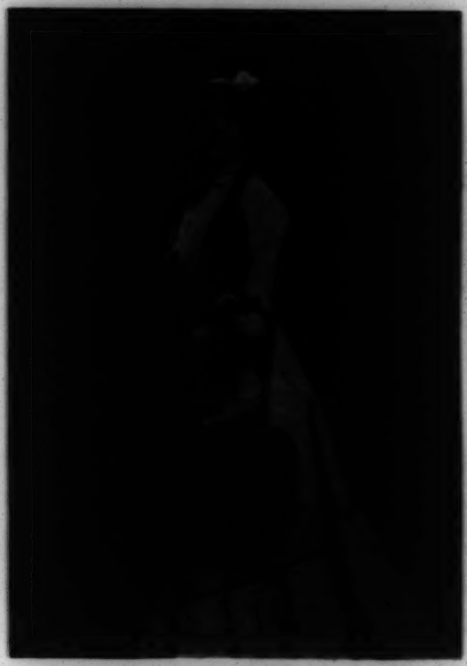
LITTLE CORA QUINTEN.

WINIFRED GREENWOOD.



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HELAINE HADLEY.

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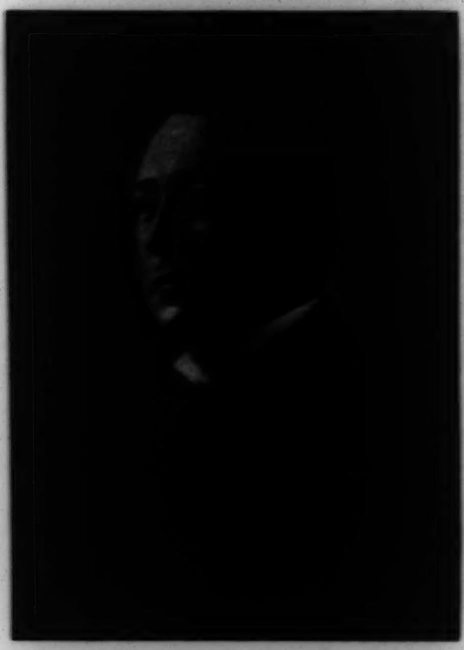
HARRY AND SADIE FIELDS.



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TEATRO MULBERRIA

SIGNOR RONCONI, THE ITALIAN ACTOR, AS HAMLET.

I.

"Mr. Bessemer is too busy to see you," said the private secretary. "He doesn't take any stock in this Endowed National Theatre idea anyway."

The reporter moved a step further into the mosaic hallway out of the wind and rain, and pursued:

"Neither do I. In my opinion it is a fool scheme entirely. Personally, I know of nothing that could interest me less. But here is the point: Mr. Bessemer laid the corner-stone of the new Art and Literature Institute last week, and

PASQUALE FOGGI, FIRST GRAVE DIGGER.

on that occasion he made a speech which has been published all over the United States. The reason why it attracted attention was that he declared one of his pet ideals to be a truly national theatre, freed from the trammels of commercialism. Now such a declaration coming from a man of Mr. Bessemer's mind and of his millions is a matter of legitimate public interest. Many people wish to know if he means to indorse the Endowed Theatre project. That is what the editor has sent me here to find out."

"Tell him that Mr. Bessemer has no time to bother with interviewers. When he has a statement to make public we give it out in typewritten slips to all the newspapers alike."

"Very well. But you may recollect that on my first call here about this matter—to-day's is my fourth—at your own suggestion I wrote out in detail the question I was sent to ask Mr. Bessemer. That requires an answer, Yes or No, which I should like to get."

"You wait here a minute."

The private secretary vanished. The reporter waited there a minute—five minutes, ten, fifteen.

Ping, pong! ping, pong! in rhythmic iteration afar within was the only sound to break the sumptuous stillness. Evidently a strenuous game was in progress.

At last the private secretary returned. He handed Arne—Arne was the reporter's name—a crumpled paper. The crumpled paper was the detailed interrogation which Arne had written out to be submitted to Mr. Bessemer, and on its margin the philanthropist had penciled:

"Endowed theatre in U. S. an impossibility."

II.

Arne went back to the office with another failure to his discredit. He wrote "on space," and sometimes felt as if he were helplessly adrift in it.

However, a memorandum on his desk calendar reminded him that he had a second assignment, for the evening. On this same calendar leaf, by the way, adjoining the day and date line, were the printed words, "Last Quarter"—referring to the moon's phase. Somehow, at the moment they appeared to Arne like a flippant allusion to his own financial condition.

"Never say die! If this *unica rappresentazione* to-night at Little Italy's temple of the drama, the Teatro Mulberria, don't meet with an untimely frost, it ought to be worth a column.

"Count that day lost, whose early morning *Sun*
Has nothing in of Arne's—not even a pun."

III.

An irregular open space with winding asphalt walks, slender sapling trees and patches of green turf, surrounded by dingy, ill-assorted buildings and crooked streets, swarming with dusky, idle people—brigandish-looking men in velveteen jackets lounging in loggie and smoking long Tuscan cigars, women with massive gold earrings and orange and magenta headdresses; rows of pushcarts laden with fruits and merchandise, flowers, field herbs and garden truck in variegated heaps; stacks of bread, sausages, cheese, tubs of olives, clusters of chianti flasks and strings of garlic hanging about cavernous doorways; squawking parrots in cages, strange scents and sounds in the air, music, laughter, maledictions, venders' cries, children's prattle and old crones' magpie gossip, Italian names and dialects on signs and walls everywhere and in the people's mouths—all things mellowed, dissolved, fused and mingled together in the red gold of Summer's evening afterglow, dewy from the passed-off rain, domed by a deepening indigo sky through which one or two large stars glittered, intense and rosy-pale—this, all this, was not Naples, but just a bit of cosmopolite Manhattan, a stone's throw from Broadway.

It was Little Italy of the Five Points and Mulberry Bend.

An occasional carriage, even an automobile, touching at the queer, blue-fronted building with the illuminated sign, T E A T R O, and groups of well-dressed, out-of-place looking persons entering therein, bespoke the extraordinary.

In fact, grimy posters, printed in the blackest display type of the neighboring Baxter Street stamperia, announced Signor A. Roncone's grand special performance of "Amleto, Principe di Danimarca," under the patronage of molti Americani. All the world wondered.

Arne, who enjoyed the personal acquaintance of the exotic tragedian, met him on the sidewalk and was welcomed with effusive greeting.

"Ah, Mista Arne, bulla for you!"

Signor Roncone spoke Italian and French with academic precision, but his English was of the Bowery. His appreciation of press notices was *naif* and sincere, though exaggerated.

"Well, you've got the swell mob with you this time," said the newspaper man, as the actor politely handed him a Virginia, such as he himself was puffing luxuriously.

"Sure!" responded Roncone. "I'll make good, too, an' don't you forget it. Come see me after the show."

The show turned out to be, as Arne duly reported it in his paper next morning, a truly notable performance of Hamlet. It was also the triumph of Signor Roncone's life. Still young, of noble appearance and chivalrous mien, graceful in action, statuesque in pose, declaiming with beautifully modulated voice the sonorous lines of Gargano's verse-translation of Shakespeare, this artist-exile achieved an impersonation of such distinction as lifted it far above the squalid stage-setting and pitifully inadequate support.

Roncone's pretty wife, billed as Signora Rosetta Scossona, played a kind of Sicilian Ophelia, which satisfied the critical Italian three-fourths of the audience and brought handsome floral tributes from the other fourth, consisting of the smart American contingent, who had patronized the affair at first in fun, finally in earnest. All fraternized in the wave of enthusiasm that followed in the wake of Amleto's impassioned scenes.

It was as good as settled, then and there, that in the near future Roncone, still under the patronage of molti Americani, should give a *rappresentazione* at some Broadway theatre, where the price of seats soars as high as two scudi.

When all was over and the lights were out Arne was compelled by duty to decline an urgent invitation to a midnight banquet at Buchignani's with the newly risen star and his radiant Rosetta, also that excellent unspoiled buffo comedian, Pasquale Foggi, who had covered himself with glory as the First Gravedigger.

As they all walked over together to the Bowery cable car, Roncone said, with tears in his eyes:

"It was so many years my dream, but in Italia I could not. Now, here, this is the reale thing all rights' right. Say it in your giornale that we thanks our Americani friends from the hear-rt: They have give us the push, the send-off. Molti grazzie! We will presenta them now the vero Italian drama—Goldoni, Silvio Pellico, also Shakespeare as played by the greata Salvini, Novelli, Zacconi, La Duse, tutti, al Teatro Mulberria."

"Viva il Teatro Mulberria!"

So the impossible became an accomplished fact. Did Mr. Bessemer ever hear of it? If not, 'tis a pity.

HENRY TYRRELL.

THE PRESS AGENT.

Observations of a Dramatic Editor.

When Homer wished for a tongue of iron and a throat of brass that he might tell the ships and the number of them that came from the distant Argos, he could have saved himself time and eloquence had he merely wished himself a press agent.

Many years' service as dramatic editor on a morning daily has given me ample opportunity to study the ways and habits of the press agent and his species. The result of my observations is not to discourage the calling. The press agent is an essential feature of the theatrical business. But he is growing too rampant. Instead of dealing out histrionic stimulants in homeopathic doses he has used a scoop shovel in filling the maws of the editors. This overdosing will surely bring on a pronounced attack of nausea all along the line.

Statesmen, authors, philanthropists and poets receive nothing like the fulsome flatteries that are showered upon footlight favorites. That these hyperbolic mendacities have been hurtled about so freely in printer's ink has inspired the press agent to greater efforts. His imagination works overtime. His thought dome becomes the reservoir of superlative adjectives and weird phrases. The spectacular overflow of rhetoric pours in upon the dramatic editor, who is expected to persecute his readers with it.

Right here I wish to state that my connection is with a newspaper in a Western city of some eighty thousand population. In theatrical parlance the city is signified (or stigmatized) as a "one-night stand." In advance of the big attractions comes the "leaper." He bristles with importance and manifold notices conspicuously marked "Not Duplicated." As an exclusive bit of news he tells you that the star is a distant relative of the Governor of the State or was born in some neighboring town. Of course the dramatic editor is expected to bubble over with local pride, although to the more discerning it may not be quite clear how dramatic art is affected. Local pride may also be considerably shaken when it is discovered a short time afterward that the aforesaid star has claimed relationship to another State. Next comes the

ARNE (THE REPORTER).

advance man—"seven days ahead." The same press notices marked "Not Duplicated," with the same grandiloquent adjectives, stare you in the face. Enough "dead" literature is loaded on your desk to not alone fill a column, but a page. I have known some advance men to appear actually piqued upon being informed that the typewritten collection of adjectives was not available.

It is surprising, though, what a vast amount of absolute theatrical rot finds its way into the newspapers. Believe me, all dramatic editors are not guileless. Many are simply careless. And, I regret to say it, many are lazy. But there will be an awakening.

How dreary it must be to readers of dramatic news to continually meet with hackneyed and meaningless phrases. Every play is "produced on a scale of magnitude superior to any drama now before the public." Every star is "the greatest living exponent of his art." Every attraction has played to "a succession of crowded houses." Nor is reiteration the worst of it. I have noticed the press work of some very excellent attractions attended with vaporings characteristic of lunacy or hallucinations.

Little wonder that the public has grown disgusted and weary of advance notices and turns for diversion to the market reports. Will not managers realize that the greater part of the country's inhabitants are possessed of a fair amount of intelligence, and will not be attracted by asinine verbosity?

W. E. ANDERSON.

ROSETTA, RONCONI'S PRETTY WIFE, WHO PLAYED OPHELIA.

HENRY BUCKLER.

Henry Buckler is a young and talented actor who, previous to the inception of his stage career, followed newspaper work in his native city, Washington, D. C. He made his professional debut in 1896 as Harry Wentworth in The Wages of Sin. After a season in a repertoire of classic and standard plays with the Buckler Stock company, he supported F. B. Spencer and Isabel Pengra in Shakespearean drama. In 1898 he managed a musical organization known as the Metropolitan Concert company. During the next two seasons he made two consecutive trans-Continental tours, one with Frederick Warde, the other with Whitney's Quo Vadis, and concluded the season in the spring of 1901 with a supplementary engagement with the Forepaugh Stock company in Philadelphia. His recent engagements have been in Brother Officers, and with Rose Coghlan. Mr. Buckler is studious and conscientious, has a good voice, is considered an excellent reader, and is possessed of considerable versatility. He has very successfully played a long and varied line of parts, both in modern and legitimate drama. During his seven years' experience he has appeared in thirty-eight plays and essayed over sixty different roles. He was specially engaged this season for the prominent part of Daffy Dan in Her Marriage Vow. The character is unique and difficult and Mr. Buckler has won much praise, both from the press and public, for his conception and interpretation of the role.

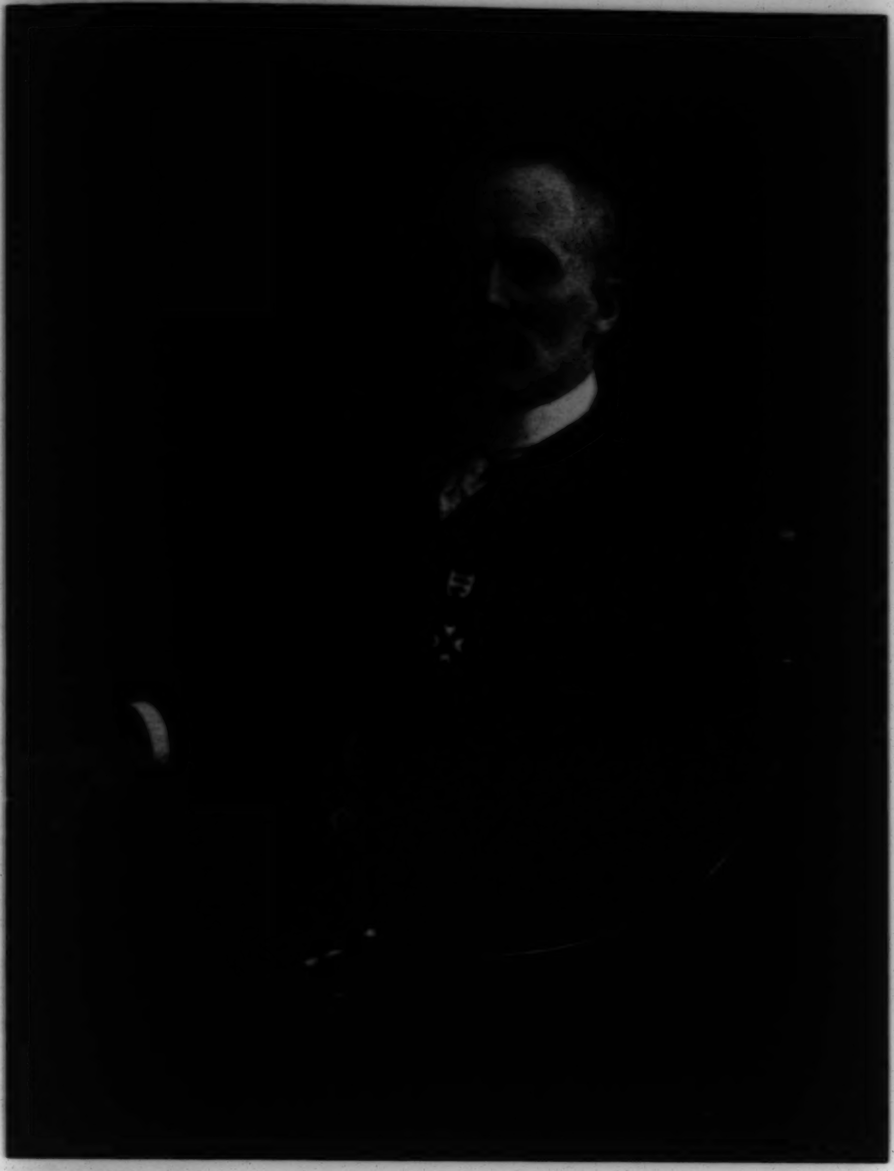


Photo Notman, Boston.

FRANK CARLOS GRIFFITH.

ERNEST LAMSON

Of the younger people in the profession who will be advanced to responsible positions next season few, indeed, are more thoroughly equipped both by nature and stage training than Ernest Lamson. For several seasons he played in support of the late James A. Herne, Stuart Robson, and other well-known stars, and the knowledge that he gained through these experiences he has put to good use. The drawing of Mr. Lamson that appears in this issue was made by George D. Baker and shows the actor as he appears in the character of Lem, in York State Folks. Next season he will play Tobe Hoxie, a role for which he is well suited and in which he will doubtless surpass his earlier successes.

RITA KNIGHT.

Rita Knight is a resident of Portland, Me., who entered the profession some five years ago and has been with the Wilbur Opera company, Jack and the Beanstalk, The Man in the Moon, and other organizations. This season she is playing the Pink Pajama Girl in The Liberty Belles (Western), and is meeting with much success. The San Francisco papers were unanimous in praising her performance. The "Music and Drama" says: "And the Pink Pajama Girl—a girl with a wealth of light golden hair and a figure like a sylph. Who has ever seen her equal? For a girl who sings little, says little and does little, her popularity is marvelous. She simply wears pink pajamas, but she does so in a manner that is positively bewitching in its daintiness and grace. The Pink Pajama Girl is one of the real big hits of the performance."

EDNA ARCHER CRAWFORD.

Edna Archer Crawford, who is pictured on another page, is a graduate of the Chicago Musical College and has had the degree of Bachelor of Musical Arts conferred on her. She has a beautiful soprano voice of sympathetic sweetness and she sings with faultless technique. After a season with Augustin Daly's musical comedies Miss Crawford decided to abandon that kind of work, and accepted an engagement with E. H. Sothern, in whose support she appeared for two seasons. Her Countess De Winter in The King's Musketeer received praise everywhere. The following season she became leading lady of one of F. F. Proctor's stock companies, with which she displayed particular talent for strong emotional roles, her performances in Camille, Hazel Kirke, the Countess Mirtza in The Great Ruby and other serious roles stamping her as an actress of no mean ability. She was re-engaged for the present season and is now leading lady at Proctor's Fifty-eighth Street Theatre, where her consistent and conscientious work has established her as a favorite. Although this is but her fifth year on the stage, she has risen to an enviable position by her remarkable histrionic ability.

Photo Straus, Kansas City.

LILLIAN BURKHART.

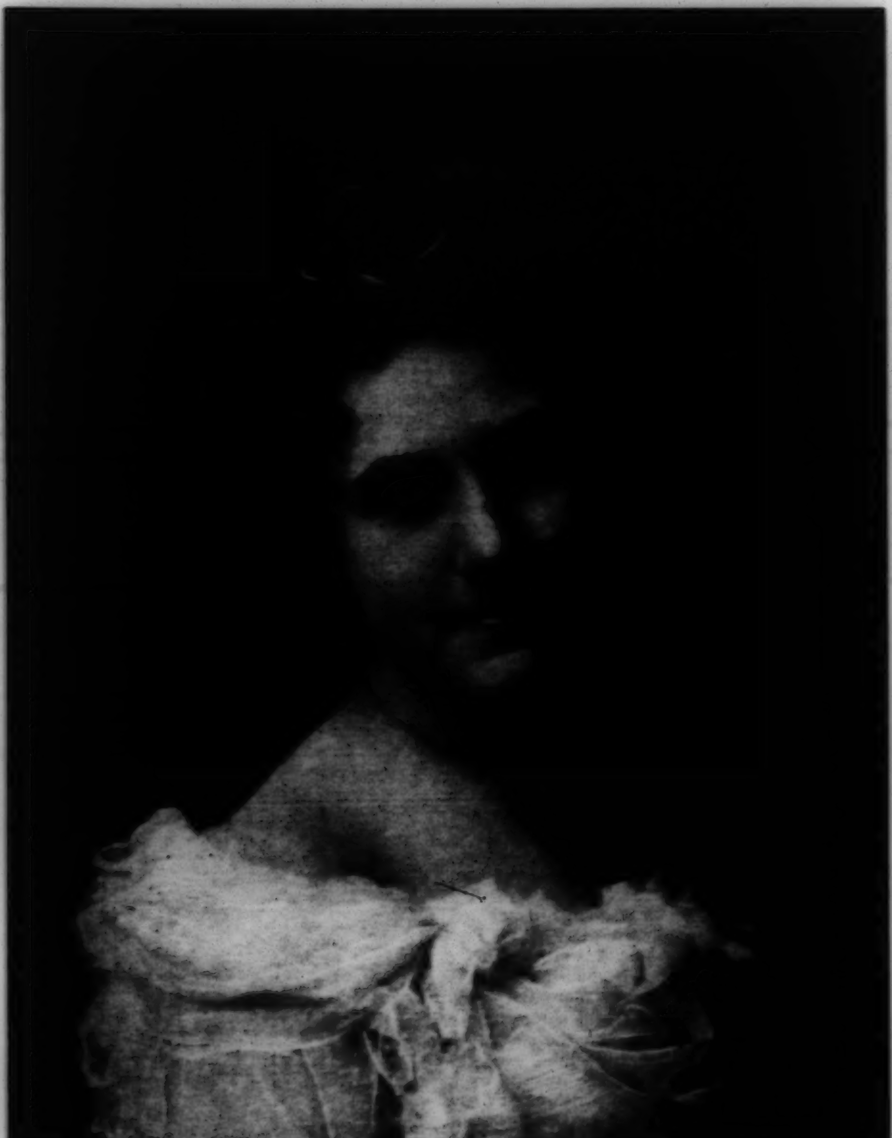


Photo Ryder, Cleveland.

RUBY BRIDGES.

WILLIAM STUART.

William Stuart, who is, perhaps, one of the best known of our stock comedians, is playing the present season with the Grand Opera House Stock company, Memphis, where he has become a favorite. This is Mr. Stuart's eighth consecutive season in stock work, he having been associated with leading organizations in Chicago, Cincinnati, Philadelphia, San Francisco, Newark and Montreal. He was formerly with Richard Mansfield, Robert Mantell, Julia Marlowe, and other prominent stars. Mr. Stuart has recently appeared with success in several parts made famous by the late Sol Smith Russell.

DAVID R YOUNG.

David R. Young is an actor of experience, who has of late devoted himself entirely to character and dialect work, making a specialty of old men. For the past three seasons he has been with Robert B. Mantell. The Philadelphia "Telegraph" recently spoke of Mr. Young as follows: "As Otto the Jester David R. Young made the most of his role. He availed himself to the full of every opening, while not attempting to give himself too much prominence, in which he showed most praiseworthy judgment. When he defied the Chancellor, in spite of his parti-colored raiment, he rose to the majestic."

WILLIAM OWEN.

William Owen is pictured elsewhere in the character of Charles Surface, in The School for Scandal. This is Mr. Owen's seventh starring tour, he having appeared as Hamlet, Iago, Romeo, Shylock, Benedick, Richelieu, Claude Melnotte, and for a season of ten weeks as Chauncey Short in A Gilded Fool. Mr. Owen expects to appear next season in a new play now being written.

J. W. M'CONNELL.

J. W. McConnell, who has made a great success as Joseph Surface in The School for Scandal, is featured with William Owen, having played Othello last season to Mr. Owen's Iago. He is not only a finished actor, but a producer as well. To his keen artistic sense is due much of the reputation the Owen company has gained for putting on standard dramas in a correct and sumptuous manner.

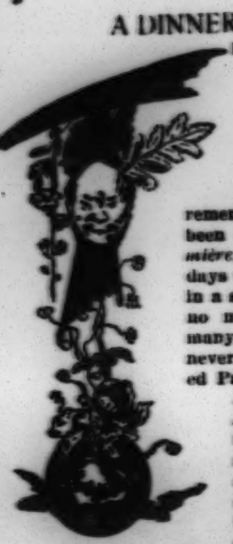
THOMAS J. GRADY.

Thomas J. Grady, a native of Philadelphia, entered the profession in 1887 with the late Barry and Fay, and by hard work has been very successful. He is versatile and in the past ten years has played over 150 parts. He has been identified with the leading farce-comedy and opera companies, among which might be mentioned My Aunt Bridget, Corinne, and A Hot Old Time. He was the original Mulligan in The Dazzler during its successful run in New York. For five seasons he was leading comedian in stock at Toronto, St. Louis, Philadelphia and New Orleans. Last season he played the leading part in Hello, Bill, and is considered an excellent stage-director, and this season is engaged to play a character comedy part and produce A Night on Broadway for Murray and Mack. This production has been pronounced by press and public the best vehicle yet used by these comedians.

Photo Sherer, Sedalia.

T. P. J. POWER.

A DINNER UP A TREE.



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Before I went to Paris I had planned excursions to many of its richly wooded environs, such as Versailles, St. Cloud, Ville d'Avray, Suresnes, Fontenay-aux-Roses, St. Germain-en-laye, and other pretty places. But the elements were dead against me. It is not cheerful to explore the countryside under an umbrella, with your trowsers tucked up and the rain beating in your face. Trees, foliage, flowers, vegetation, forests, all look better when they are lighted up by the sun, as a play goes better when the footlights are full on. The result was I dined every day in Paris, and so my amiable plot to sample the cuisine of the surrounding towns and villages was defeated. The inclement showery weather did it.

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"Can you distinguish trees readily?" said I to my Tudoresque companion.

"Not well by name when I *twig* them, but I have a *boughing* acquaintance with all of them," was the prompt reply. The printer is humbly requested to put these puns in italics, as they may not be recognised by the rapid reader.

While in the tree we fell to chatting of Sarah Bernhardt being in London, and the folly of playing Dumas' Femme de Claude. I have always held the opinion that Dumas drowns his drama in a deluge of talk. There never was such an interminable talker as he when he got that irritating bee in his bonnet of "L'Homme-Femme." Very clever talk, no doubt, of its kind, and appropriate in an essay, but not on the stage. There are speeches in the Femme de Claude that occupy two to three pages of printed matter. Audiences chafe under these long-winded tirades, and object to being lectured. That is one reason why the plays of Dumas are not popular in England. There is a brilliant exception—the Dame aux Camelias, which was written in a week, when the author was a very young man, on any odd scraps of paper that came to his hand. He told me on an occasion when I had the pleasure of meeting him at dinner at a friend's house, that he wrote the second act in five hours. He also told me that when he read it to the actors it was received with applause, tears, and the assurance of an instant success. Mlle. Guisolphe, a pretty actress to whom the role of Olympe was destined, during the reading went into convulsions of tears that ended in a violent hysteria. Dumas asked her why she was so affected, and she protested that she herself was consumptive and felt she would die like Marguerite Gautier. And, curiously enough, this charming lady did perish of that malady several years later; and, still more curious, died on the same bed that had been occupied by a Marie Duplessis who was the original which Dumas had in his mind when he wrote his emotional masterpiece. M. Dumas also took the famous tragic actress Rachel to witness the play, and she was so agitated by the superb acting of Madame Doche that before the fifth act was over, in which Marguerite dies, she entreated the author to assist her to her carriage, and she drove home in a state of anxious depression. She also died of consumption in Egypt a very few years later.

M. Dumas told me of an interesting incident that happened in connection with his play, The Princesse Georges. He had just finished it when a lady he had long known came to him in great trouble to ask advice. Her married son had become entangled in the meshes of a well-known society beauty and had left his home. The young wife was beside herself with jealousy, resentment and grief. Her mother-in-law had done M. Dumas the honor of going to him for advice. What course was her deserted daughter-in-law to adopt? He took the manuscript of The Princesse Georges and handing it to his old friend said: "Tell your daughter-in-law to read this. She will find in it the advice you ask me for." His suggestion was carried out. A month afterward the husband returned home, where he was received without a reproach as if he had come back from his club. When Dumas related the incident he remarked with a twinkle in his eye: "This is perhaps the only occasion on which a play of mine had served a really good purpose."

Night was falling, and our dinner was over. We had drained our last bottle, smoked our cigars, dealt out our stock of anecdotes, and at last descended from the tree. I remarked that we both came down carefully and reached the ground without a hitch. The opera singers still carried on their festivities in the topmost pavilion, and as we were departing "Mimi" and "Rodolphe" were singing the duet in the last act of Le Vie de Bohème, their principal audience being the birds who have their nests in the neighboring branches. I wonder what they thought of the artists and whether they felt their domain was being invaded by these operatic warblers.

I returned to England by way of Havre and Southampton (the Southwestern Railway route), and what a convenient, comfortable route it is for those who like a few hours of braving sea air. The boats are splendidly equipped, there is a minimum of motion when the sea is decently tranquil, and the custom house officers at Southampton are the politest officials I ever encountered. They did not tumble the passengers' luggage unnecessarily, and made no fussy pretense of clumsy searching. By this route I was enabled to breakfast at the Southwestern Hotel at eight A.M. For people who are not in a hurry and can take their pleasures at their leisure, the Havre route in Summer is the best and cheapest I know—a point worth remembering by intending tourists.

HOWARD PAUL.

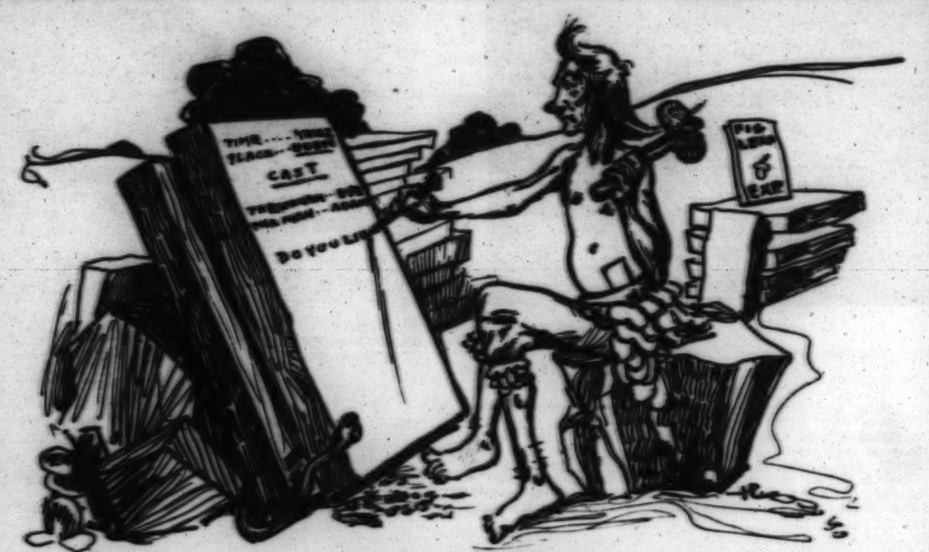
AT A THEATRICAL AGENCY.

Wealthy Society Woman: "Good morning, sir; I should like to go on the stage."

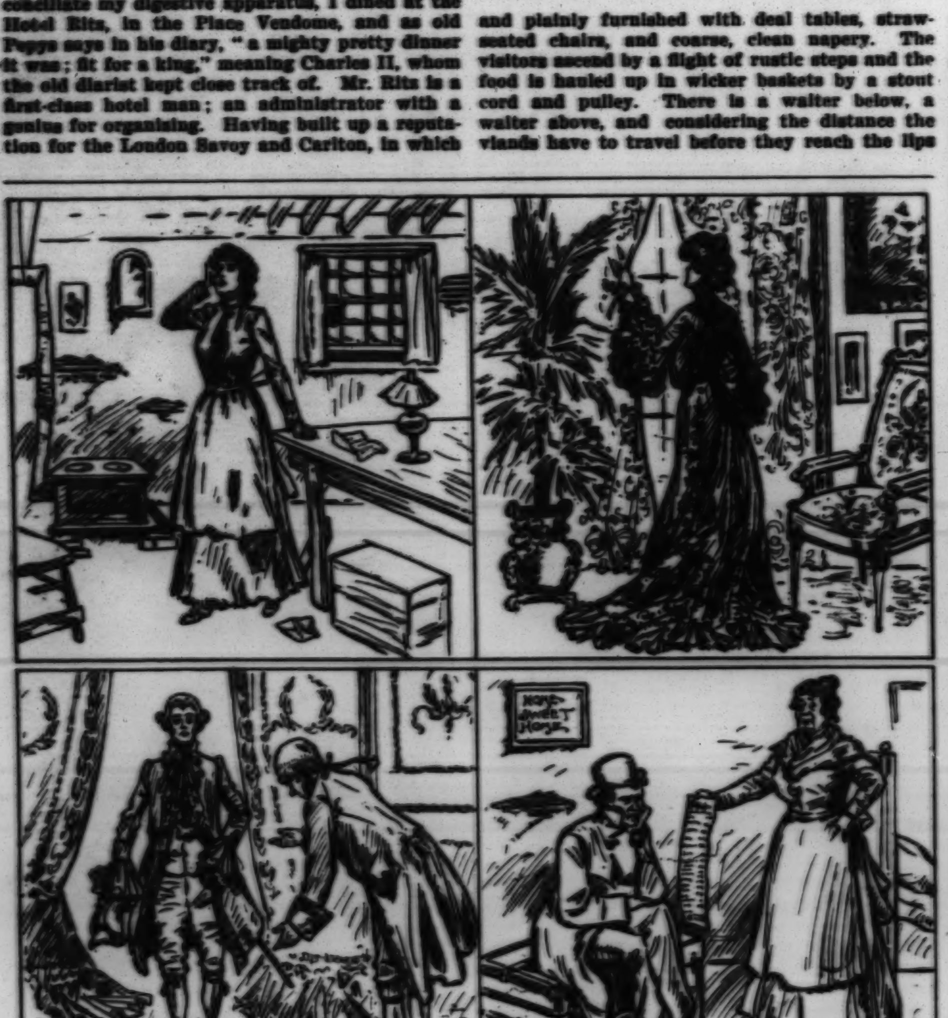
Manager: "But, my dear madam, what experience have you had?"

Wealthy Society Woman: "Experience! I have six new Paris gowns, $50,000 worth of diamonds, have been divorced twice, have been in a railroad collision, rescued from a burning building, hold the golf championship, introduced new rules in ping pong, and——"

Manager: "Good Heavens, woman! Why didn't you come to me before? You'll be the sensation of the season."



THE FIRST PLAYWRIGHT.



THE SOCIETY ACTRESS VERSUS THE BARNSTORMER.

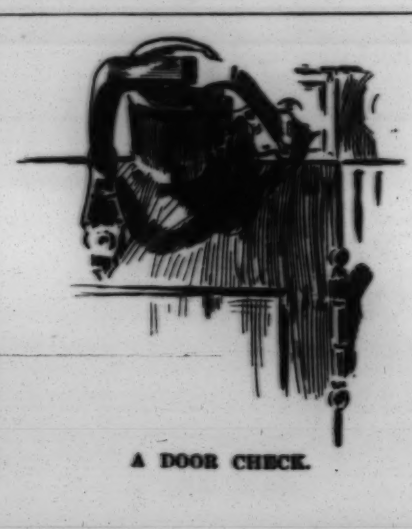
In the last act of a society drama the Broadway actress usually ends in a garret. In real life she occupies a suite of rooms at a fashionable hotel.

The barnstormer on the stage appears as a prince. In real life he often finds it difficult to pay his board bill.

NO DOUBT ABOUT IT.

Miss Cagey: "How can I be sure that the ghost will walk regularly?"

Manager Fly: "We intend to play Hamlet every Tuesday evening."



A DOOR CHECK.

$4,075.75 In One Performance. Academy of Music.

Philadelphia, Nov. 27th 1902

Henrietta Crosman
In "The Sword of the King"

Sold		Price	Amount
136		2.50	340
604		2.00	1208
322		1.50	483
332		1.00	332
384		.75	288
368		.50	184
796	Admissions	1.00	796
326		.50	163
Gall 1127		.25	281 75
Total			4075 75

G. D. Young.
Treas. Academy of Music

During Miss Crosman's recent engagement at the Philadelphia Academy of Music it was necessary to place the Orchestra on the stage to accommodate the people, and even then, with a seating capacity of 3,800 persons, hundreds were turned away.

THIS YEAR ANOTHER TRIUMPH

Box Office Statements Tell the Story

LOOK AT THIS ONE

HENRIETTA

CROSMAN

IN RONALD MacDONALD'S COMEDY

The Sword of the King

Maurice Campbell's Productions Next Season

MARY, MARY, QUITE CONTRARY
BY EUGENE W. PRESBREY.

COMIN' THRO' THE RYE
BY RALPH EMERSON.

THE MASQUE OF THE WHITE ROSE
BY JAMES MacARTHUR.

THE SWORD OF THE KING (Special)
BY RONALD MacDONALD.

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MAURICE CAMPBELL
KNICKERBOCKER THEATRE BUILDING
1402 Broadway, New York City.

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Charles B. Cochran, 60 Strand
London Representative
Miss Mildred B. Aldrich, 10 Rue Lalo
Paris Representative

JAMES K. HACKETT AND HIS COMPANY

Producing Winston Churchill's Play

Especially Prepared for the Stage from His Celebrated Novel by the Author Himself.

The Most Successful Book-Play Since "THE PRISONER OF ZENDA," in which Mr. Hackett also appeared.

THE CRISIS

ISABEL IRVING

NOW STARRING

With Unqualified Success throughout the West and Northwest as Virginia Carvel in Winston Churchill's Play

THE CRISIS

MANAGEMENT - - - JAMES K. HACKETT.
W. F. MUENSTER, Representative on Tour.

In Preparation—To be produced by James K. Hackett with a

Special New York Cast

IN THE EARLY SPRING.

John Oliver Hobbes' (Mrs. Craigie) and Murray Carson's New Society Comedy

The BISHOP'S MOVE

THE SEASON'S GREAT SUCCESS AT THE GARRICK THEATRE, LONDON, ENGLAND.

ARRANGEMENTS NOW BEING CONSUMMATED BY MR. HACKETT WITH

MME. JANE HADING

FOR A BRIEF TOUR OF TWENTY WEEKS, BEGINNING ABOUT NOVEMBER 1ST, 1903.

A DINNER UP A TREE.

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It required but little search to find the restaurant that has turned the tall, handsome trees of its garden into small thatched-roof pavilions. They are built solidly into the strong branches and plainly furnished with deal tables, straw-seated chairs, and coarse, clean napery. The visitors ascend by a flight of rustic steps and the food is hauled up in wicker baskets by a stout cord and pulley. There is a waiter below, a waiter above, and considering the distance the viands have to travel before they reach the lips they are comfortably hot. There were three stories on platforms on the tree on which Mr. Hayden and I dined. We occupied the middle one, while the pavilion above us was in the possession of several vocalists who had been singing in La Vie de Bohème at the Opéra Comique. They were a merry party, laughing and singing as thou-h they had caught the *riant* spirit of poor Henri Murger, whose bust I saw, by the by, in the garden of the Luxembourg on my way to the railway station. If Murger were alive to-day with his bright wit and facile pen he would not be compelled to live on thirty-five francs a month: Champfleury, in his "Nuits d'Automne," declaring that he and Murger only had seventy francs a month between them, and they managed to exist on what many a self-indulgent man spends on a single dinner, even if he be up a tree.

After we had opened a bottle of "Cordon Rouge" (G. H. Mumm's finest brand), our small wit went flying about among the leaves of the trees. Another dining hut perched on a high beech near our tree of course we called a branch establishment, and Hayden protested that though we only drank champagne we could not help being *elevated*. These obvious puns made us laugh because we were in high spirits, for when one dines up a tree in the welcome sunshine one is apt to look on the bright side of little things and imagine geese to be swans.

"Can you distinguish trees readily?" said I to my Tuduresque companion.

"Not well by name when I *twig* them, but I have a *boughing* acquaintance with all of them," was the prompt reply. The printer is humbly requested to put these puns in italics, as they may not be recognized by the rapid reader.

While in the tree we fell to chatting of Sarah Bernhardt being in London, and the folly of playing Dumas' Femme de Claude. I have always held the opinion that Dumas drowns his drama in a deluge of talk. There never was such an interminable talker as he when he got that irritating bee in his bonnet of "L'Homme-Femme." Very clever talk, no doubt, of its kind, and appropriate in an essay, but not on the stage. There are speeches in the Femme de Claude that occupy two to three pages of printed matter. Audiences chafe under these long-winded tirades, and object to being lectured. That is one reason why the plays of Dumas are not popular in England. There is a brilliant exception—the Dame aux Camelias, which was written in a week, when the author was a very young man, on any odd scraps of paper that came to his hand. He told me on an occasion when I had the pleasure of meeting him at dinner at a friend's house, that he wrote the second act in five hours. He also told me that when he read it to the actors it was received with applause, tears, and the assurance of an instant success. Mlle. Guinolphe, a pretty actress to whom the rôle of Olympe was destined, during the reading went into convulsions of tears that ended in a violent hysteria. Dumas asked her why she was so affected, and she protested that she herself was consumptive and felt she would die like Marguerite Gautier. And, curiously enough, this charming lady did perish of that malady several years later; and, still more curious, died on the same bed that had been occupied by a Marie Duplessis who was the original which Dumas had in his mind when he wrote his emotional masterpiece. M. Dumas also took the famous tragic actress Rachel to witness the play, and she was so agitated by the superb acting of Madame Doche that before the fifth act was over, in which Marguerite dies, she entreated the author to assist her to her carriage, and she drove home in a state of anxious depression. She also died of consumption in Egypt a very few years later.

M. Dumas told me of an interesting incident that happened in connection with his play, The Princesse Georges. He had just finished it when a lady he had long known came to him in great trouble to ask advice. Her married son had become entangled in the meshes of a well-known society beauty and had left his home. The young wife was beside herself with jealousy, resentment and grief. Her mother-in-law had done M. Dumas the honor of going to him for advice. What course was her deserted daughter-in-law to adopt? He took the manuscript of The Princesse Georges and handing it to his old friend said: "Tell your daughter-in-law to read this. She will find in it the advice you ask me for." His suggestion was carried out. A month afterward the husband returned home, where he was received without a reproach as if he had come back from his club. When Dumas related the incident he remarked with a twinkle in his eye: "This is perhaps the only occasion on which a play of mine had served a really good purpose."

Night was falling, and our dinner was over. We had drained our last bottle, smoked our cigars, dealt out our stock of anecdotes, and at last descended from the tree. I remarked that we both came down carefully and reached the ground without a hitch. The opera singers still carried on their festivities in the topmost pavilion, and as we were departing "Mimi" and "Rodolphe" were singing the duet in the last act of La Vie de Bohème, their principal audience being the birds who have their nests in the neighboring branches. I wonder what they thought of the artists and whether they felt their domain was being invaded by these operatic warblers.

I returned to England by way of Havre and Southampton (the Southwestern Railway route), and what a convenient, comfortable route it is for those who like a few hours of braving sea air. The boats are splendidly equipped, there is a minimum of motion when the sea is decently tranquil, and the custom house officers at Southampton are the politest officials I ever encountered. They did not tumble the passengers' luggage unnecessarily, and made no fussy pretense of clumsy searching. By this route I was enabled to breakfast at the Southwestern Hotel at eight A.M. For people who are not in a hurry and can take their pleasures at their leisure, the Havre route in Summer is the best and cheapest I know—a point worth remembering by intending tourists.

HOWARD PAUL.

AT A THEATRICAL AGENCY.

Wealthy Society Woman: "Good morning, sir; I should like to go on the stage."

Manager: "But, my dear madam, what experience have you had?"

Wealthy Society Woman: "Experience! I have six new Paris gowns, $50,000 worth of diamonds, have been divorced twice, have been in a railroad collision, rescued from a burning building, hold the golf championship, introduced new rules in ping pong, and——"

Manager: "Good Heavens, woman! Why didn't you come to me before? You'll be the sensation of the season."

THE FIRST PLAYWRIGHT.

THE SOCIETY ACTRESS VERSUS THE BARNSTORMER.

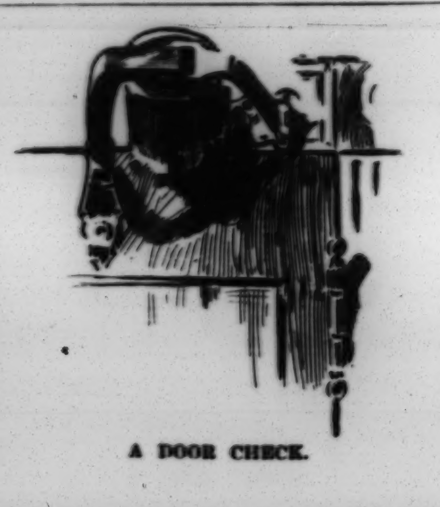
In the last act of a society drama the Broadway actress usually ends in a garret. In real life she occupies a suite of rooms at a fashionable hotel.

The barnstormer on the stage appears as a prince. In real life he often finds it difficult to pay his board bill.

NO DOUBT ABOUT IT.

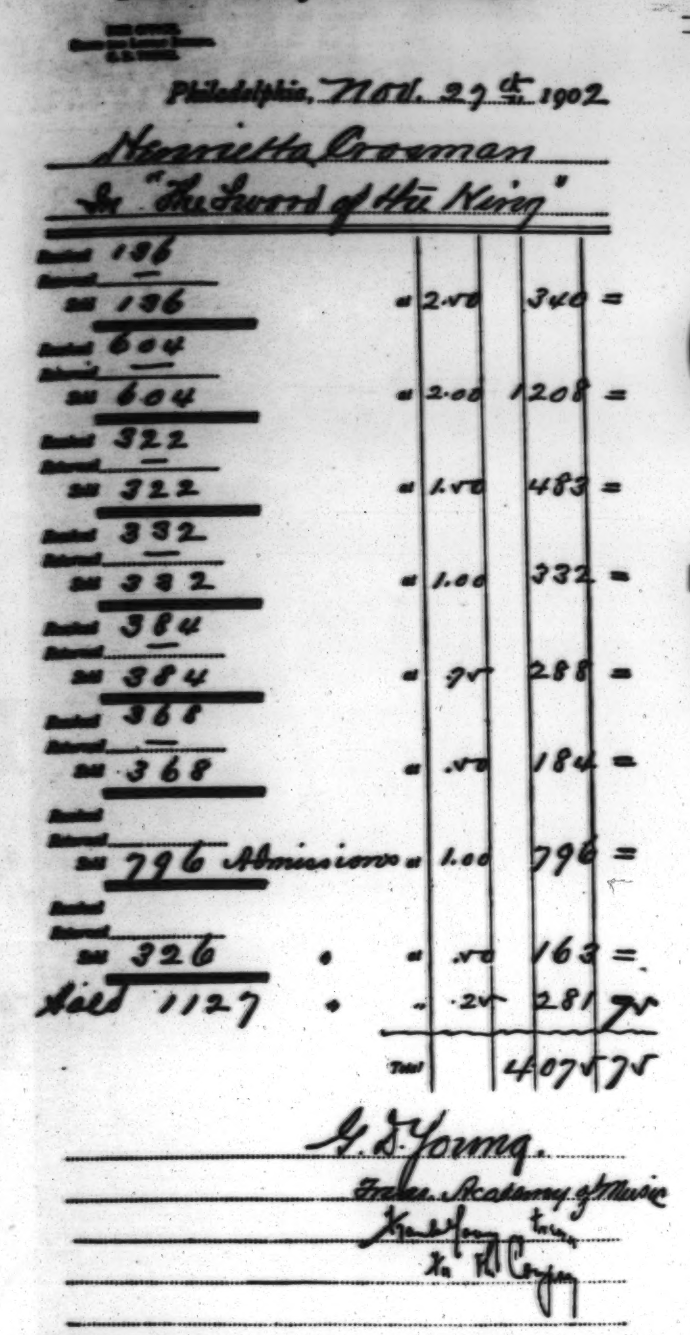
Miss Cagey: "How can I be sure that the ghost will walk regularly?"

Manager Fly: "We intend to play Hamlet every Tuesday evening."



A DOOR CHECK.

$4,075.75 In One Performance. Academy of Music.


Philadelphia, Nov. 27th 1902

Henrietta Crosman
In "The Sword of the King"

Sold 136	at 2.50	340	=
Sold 604	at 2.00	1208	=
Sold 322	at 1.50	483	=
Sold 332	at 1.00	332	=
Sold 384	at .75	288	=
Sold 368	at .50	184	=
Sold 796 Admissions	at 1.00	796	=
Sold 326	at .50	163	=
Sold 1127	at .25	281	75
Total		4075	75

G. D. Young.
Treas. Academy of Music

During Miss Crosman's recent engagement at the Philadelphia Academy of Music it was necessary to place the Orchestra on the stage to accommodate the people, and even then, with a seating capacity of 3,800 persons, hundreds were turned away.

THIS YEAR ANOTHER TRIUMPH

Box Office Statements Tell the Story

LOOK AT THIS ONE

HENRIETTA

CROSMAN

IN RONALD MacDONALD'S COMEDY

The Sword of the King

Maurice Campbell's Productions Next Season

MARY, MARY, QUITE CONTRARY
BY EUGENE W. PRESBREY.

COMIN' THRO' THE RYE
BY RALPH EMERSON.

THE MASQUE OF THE WHITE ROSE
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THE SWORD OF THE KING (Special)
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Since "THE PRISONER OF ZENDA," in which Mr. Hackett also appeared.

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ISABEL IRVING

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THE SEASON'S GREAT SUCCESS AT THE GARRICK THEATRE, LONDON, ENGLAND.

ARRANGEMENTS NOW BEING CONSUMMATED BY MR. HACKETT WITH

MME. JANE HADING

FOR A BRIEF TOUR OF TWENTY WEEKS, BEGINNING ABOUT NOVEMBER 1ST, 1903.

LOTTIE WILLIAMS.

Lottie Williams, the sprightly, energetic and vivacious comedienne, now starring in Only a Shop Girl, is winning new laurels everywhere this season by reason of her admirable acting in that successful production. Miss Williams enters into the portrayal of the character of Josie, the "Little Mother," with the spirit and enthusiasm that have marked all of her stage achievements, and being gifted with a very magnetic personality, she quickly makes an admirer out of the most exacting theatregoer. In addition to her exceedingly natural portrayal of the character she sustains, Miss Williams also scores heavily with an English coster song, two other songs and choruses, and a "marvel dance." Her clever work in this play, as well as in strictly comedy efforts, has gained for Miss Williams an enviable reputation. She is fortunate in not only occupying a warm spot in the affections of the public, but has in various ways endeared herself to her fellow members in the theatrical profession. Many players are pleased to call Miss Williams their friend, and the expression in this case means more than it ordinarily does. Last season Miss Williams was featured with Mason and Mason in the Broadhurst production of Rudolph and Adolph. Dramatic critics several years ago predicted a bright future for Lottie Williams, and her successful career has thus far in every way proved that their judgment was correct.

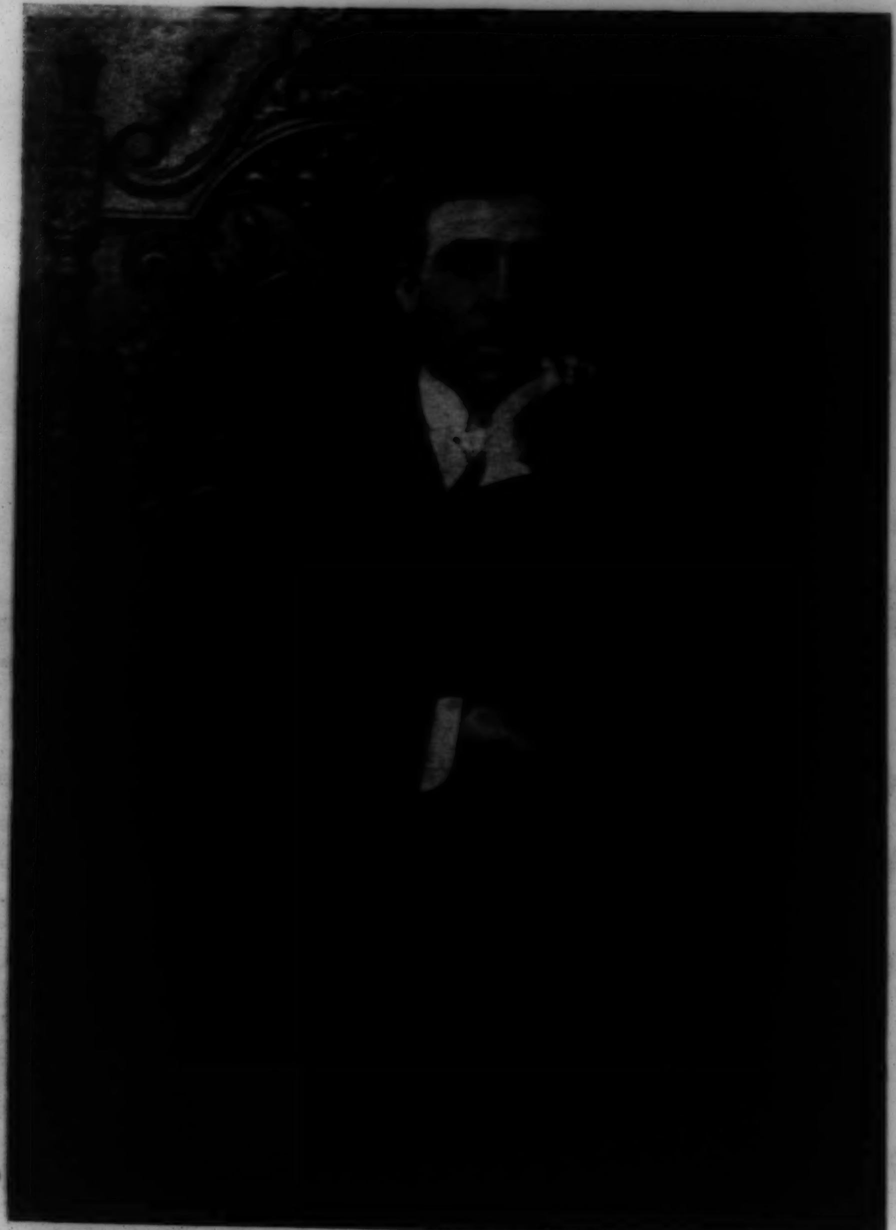

Photo copyright by A. Dupont, N. Y. JOSEPH HAWORTH.

Photo Baker, Columbus. LOTTIE WILLIAMS.

WINNIFRED GREENWOOD.

Elsewhere in this issue there is published a portrait of Winnifred Greenwood, who will be starred next season under management of Zeb and Zarrow in Edward Weitzel's new melodrama, In Mississippi, personally directed by C. Durward Servias. Some wonderful mechanical effects are promised—a race between two Mississippi steamboats, with a panoramic effect and the explosion of one of the boats; a genuine cotton press in action; cotton fields, with cotton pickers picking cotton, and these, together with plenty of comedy, will make this a success beyond doubt. The young and talented actress, Winnifred Greenwood, will be supported by a clever company of players, including a pickaninny band. Special scenery will be used for every act, and the startling scenes and effects are all designed and patented by Jolly Zeb. The tour will open early in September and will extend to the coast. A big line of special printing, novelty advertisements and lithographic work will be used, all of a new design. Zeb and Zarrow will remain with their Zig-Zag Alley company, starring for their second season under direction of W. E. Flack and Walter Floyd.

FIELDING THACHER.

The Mirror presents this week an excellent likeness of Fielding Thacher, who has successfully bridged the chasm ofttimes supposed to lie between the medical profession and the stage. The young man studied medicine, in which he was proficient, and seemed entering upon a brilliant career, when he suddenly forsook pills, powders and tonics and took up grease paint, face powder, wigs and the other accessories of the histrionic art. He has always had proclivities in this direction and stepped easily into [illegible]. During the present season he has been with A Ruined Life, in which play he at once attained high favor, not only with management and fellow players, but with the public, and won enthusiastic notices from the critics. He is a handsome young man, full of life and energy, and a deep student of human nature, which will go a long way toward bringing him success. He has successfully played leading juvenile roles with the Whipple Stock company and minor roles with Mrs. Fiske, Dave Warfield, and Maude Adams. Mr. Thacher is also a vocalist of no mean ability and at the Third Avenue Theatre last month made a hit with two new songs, "On a Moonlight Winter's Night" and "Jamaica-Maca-Mac." He is highly connected socially in both Chicago and New York.

Photo Webster, Des Moines. WILLIAM MACAULEY.

Photo Pott and Foltz, Philadelphia. AL. H. WILSON.

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By GEORGE ADE, of "FABLES IN SLANG" fame

WITH MUSIC BY ALFRED G. WATHALL

The Principal Characters are Interpreted by

Frank Moulan, Gertrude Quinlan, William Riley Hatch, Maud Lillian Berri, Templer Saxe, Fred Frear, Blanche Chapman, Frank Rainger

Chorus of Wives, Schoolma'ams, Sulu Natives, Soldiers and Marines of the U. S. A.

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MIDWINTER COURSE BEGINS JANUARY 5, 1903

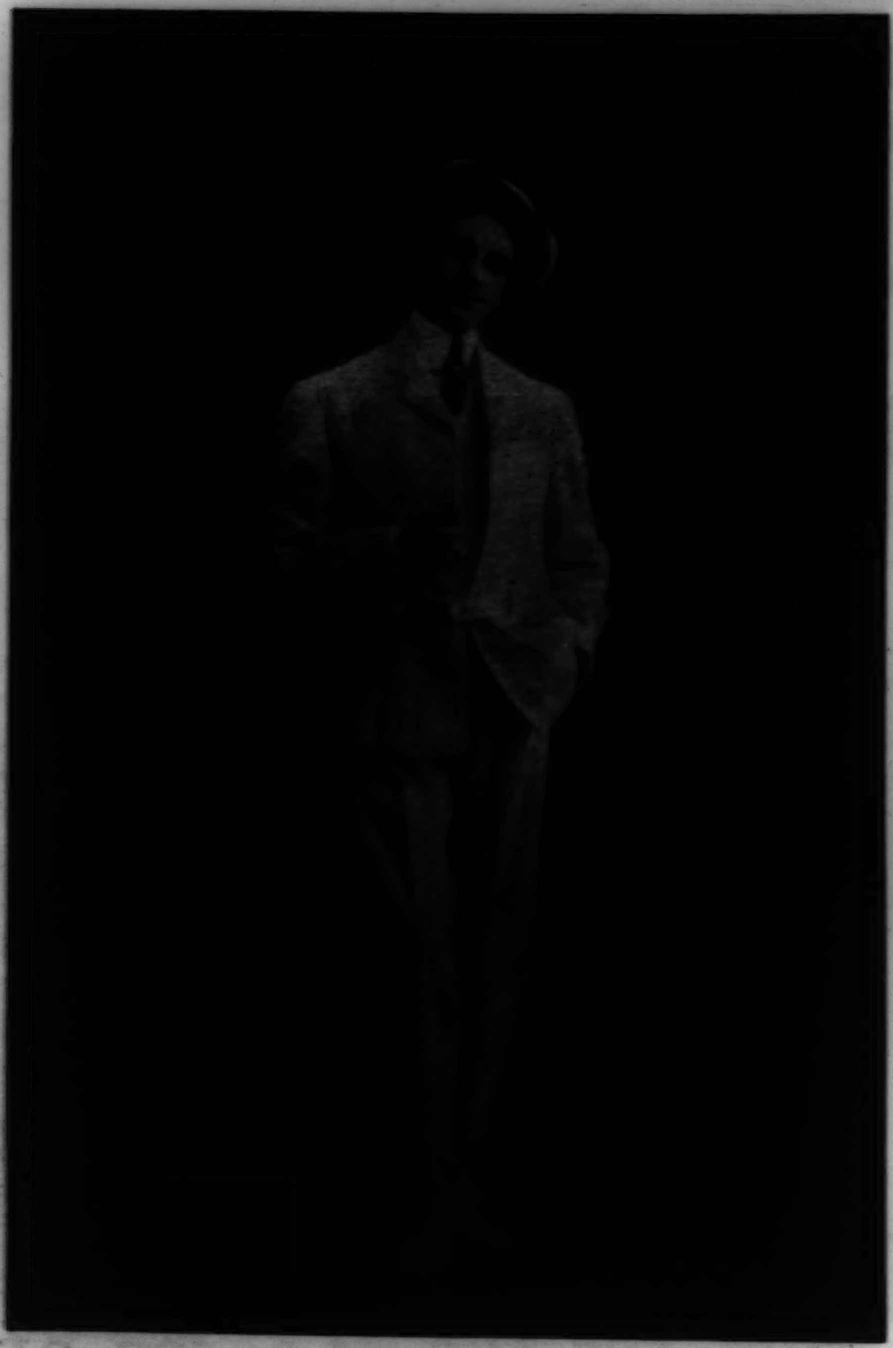

Photo Morrison, Chicago. FIELDING THACHER.

and in the widely varied line of parts in which she has since appeared her work has in each case been up to the high standard she established. Among the other parts which she has played in Nashville this year are Queen Elizabeth in Richard III., Melly Haddie in A Colonial Girl, Mrs. Hillary in The Senator, Ada Ingot in David Garrick, Honor in Brother Officers, Clegg in What Happened to Jones, and Lady Algy in Lord and Lady Algy.

DOROTHY KENDALL.

Dorothy Kendall, whose pretty likeness appears opposite, is a young actress whose beauty and talents have brought her rapidly forward in the profession. She is distinctly an ingenue and her best successes have been in that line of work with When Reuben Comes to Town and with M. B. Curtis' company. Miss Kendall has been engaged to originate a strong ingenue role in an important production in the Spring.

PASQUALINA DE VOE.

Pasqualina De Voe, the well-known emotional actress, is pictured in this number in the character of Pauline De La Tour, in the Mittenthal Brothers' production of Devil's Island. Her impersonation has won many and high compliments. Miss De Voe is an Italian by birth and is possessed of beauty and a strong dramatic temperament. Last season she originated the leading female role in Quincy Adams Sawyer. Prior to that she played the leading role in Cuba's Vow.

CLIFFORD LEIGH

Clifford Leigh, whose picture will be seen in this column, is meeting with marked success this season and receiving much praise for his admirable impersonation of one of the two Dromios, William H. Crane's old part, in Stuart Robson's production of The Comedy of Errors. Mr. Leigh is a talented Shakespearean reader and an excellent comedian.

Photo Zweifel, Duluth. DOROTHY KENDALL.

Photo Fowler, Evanston. CLIFFORD LEIGH.

ARMAGH O'DONAHEY.

A portrait appears in this issue of Armagh O'Donahey, the Irish baritone, who is now playing his second season in Notre Dame, supporting Bertha Galland. Mr. O'Donahey is decidedly a versatile man, since he is equally successful as an actor, a light opera singer and a concert singer. As an interpreter of genuine Irish songs he stands alone, and many critics hold that he is the legitimate successor to Scanlon. Mr. O'Donahey sprang from a race of Irish singers and was born in the ancient city of Armagh, Ireland. At the age of eleven he was soloist in the cathedral there. Coming to America, he sang for four years in St. Bartholomew's Church, New York. He made his stage debut on Christmas Day, 1894, in Augustin Daly's A Gaiety Girl company. Next he went to London and sang in drawing rooms. Then he played the juvenile lead in A Trip to Chinatown. After that he appeared in The Geisha and in Under Two Flags, and for a time he sang old Irish songs in vaudeville. He has been repeatedly called the greatest living Irish singer.

FREDERIC HURD.

Those who have seen the clever magician, Frederic Hurd, perform, either in public or private, have marveled much at his very clever tricks. He is always at ease and is therefore able to keep an audience constantly interested in one subject while leading up to the climax of another. The principal feature of his work is his "marvelous hand" trick. An imitation hand is placed on a suspended glass plate in full view of the audience, and not only answers questions of different kinds, but names the day on which any date given by those in the audience falls due. This is done instantly and there is never a mistake. Another trick of which Mr. Hurd is justly proud is the one in which he produces a rabbit or duck from a bundle of confetti, taking care to remain in full view of the audience all the time.

AUGUSTA TRUE.

Augusta True, who is pictured in this issue, is now in her second season as leading woman with Daniel Sully. Miss True is of the ingenue type and temperamentally best suited to emotional and sympathetic roles, but being unusually versatile she has not confined herself to one line. With Albaugh's Lyceum Stock, Baltimore, where she began her theatrical career, she made a hit in her second week as Cinders in The Lost Paradise. The next year she met with success as the ingenue in The Girl I Left Behind Me and then followed Marguerite in Morrison's Faust, the lead in Secret Service, and the violent tempered Agnes Cassidy in The Parish Priest. She will play the lead in Mr. Sully's new play, The Old Mill Stream, soon to be produced.

Photo McIan, N. Y. WILLIAM S. GILL

ZAZELL AND VERNON.

The noted pantomime comedians, Zazell and Vernon, who for the past seven years have been playing very successful engagements in the principal cities of Europe and America, have prepared for the coming season an entirely new and original pantomime, entitled Robert Macaire and Valet. The pantomime will illustrate the adventures of the French highwayman in the most ludicrous fashion possible. A sensational climax has been devised by the pantomimists, which they promise will be a revelation. The scenery and properties are now being constructed after new and original designs.

ZAZELL AND VERNON.

THE DONOVANS.

To have a really good laugh one must see the Donovans. They are aptly styled the "King and Queen of Irish Comedy," and have happily gotten as far away as possible from the baboon faced Irish characters that are being done to death in vaudeville today. They are now a feature of the Rose and Fenton company, with which they are booked the balance of the season. Their sketch is entirely given over to the delivery of the choicest bits of Irish wit and humor. Mr. Donovan's "Phat is it?" and "For the love o' goodness!" are well known to every audience that appreciates bright work.

Photo Feinburg, N. Y. JAMES B. AND FANNY DONOVAN.

DOLAN AND LENHARR.

James F. Dolan and Ida Lenharr are a comedy duo who have been unusually successful for several seasons past in pleasing the patrons of vaudeville with bright, cheerful sketches, all of which are original with Mr. Dolan, who has made a careful study of the taste of the public ever since he has been on the stage. In A High Toned Burglar Mr. Dolan and his partner, who is Mrs. Dolan in private life, made one of their greatest successes, and in their latest, Taking Chances, they are equally good. Mr. Dolan has in preparation a three-act farce-comedy, founded on some of his best one-act pieces, in which he and Miss Lenharr will star in the near future. Meanwhile they will continue to bring smiles to the faces of the frequenters of the leading vaudeville houses.

IZETTA JEWEL

A portrait of Izetta Jewel will be found below. She is a young actress—not yet out of her teens—who has risen by sheer merit to a high place among our Shakespearean players. She is said to be the youngest Julia and to play Shakespearean roles as though she had been born to their period. Her well-nigh perfect Shakespearean reading has been a matter of general remark and stamps her as a young woman of keenest intelligence. Prominent managers are becoming greatly interested in Miss Jewel's work, and no doubt her chance will soon arrive when some one needs a Shakespearean actress.

Photo Chickering. IZETTA JEWEL.

MABEL MONTGOMERY.

Mabel Montgomery, of whom the cut in this issue is an excellent likeness, is at present filling an engagement as leading woman of the Vendome Stock company, of Nashville, Tenn. For nine weeks she has played a greater variety of parts than usually falls to the share of many actresses, and by her conscientious and artistic work under all circumstances has proved herself to be possessed of great ability. Besides being a young woman of exceptional beauty, she has the artistic instinct that enables her to give to her work a fineness of shading which is so admirable a quality in stock. Her dressing, both in society and costume plays, has been the subject of most enthusiastic comment from the press of Nashville. Miss Montgomery opened in Nashville as Rosamond in Sowing the Wind and instantly leaped into public favor. By her sympathetic portrayal of this trying role she gave evidence of her artistic temperament,

Photo Feinburg, N. Y. JAMES F. DOLAN AND IDA LENHARR.

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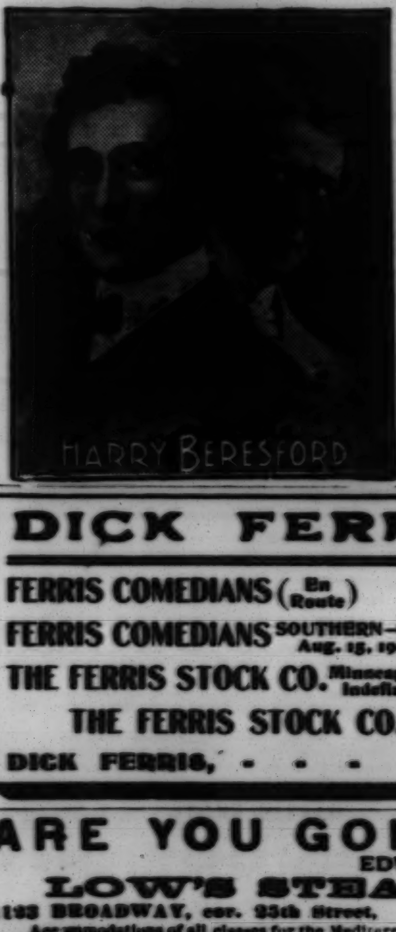

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HARRY HOUDINI.

where. They were recognized as the feature act at Electric Park, Kansas City, last Summer, where they made an immense hit. They are both professional musicians, having played in different companies and opera house orchestras throughout the country. They are now playing the Proctor circuit, featuring standard and popular selections. The Martins are the proud possessors of two of the largest xylophones in the world, measuring six and six and one-half feet respectively. As these performers are young and put a splendid energy into their work, they are bound to rank among the leaders in their line before long.

EDWIN LATELL.

One of the cleverest musical comedians in vaudeville doing a single act is Edwin Latell. In black face and wearing a comical costume he has the happy faculty of being able to know just how to appeal to his varied audiences. His jokes are always up to date and snappy, while his clever banjo work never fails to arouse enthusiasm. He is meeting with immense success this season and has some splendid bookings ahead.

THE HARMONY FOUR.

The four clever musical comedians who compose the Harmony Four, J. O. Bogeron, Edward Hughes, F. H. Barrett, and A. W. Ferguson, are doing a new

Photo Wilson, Chicago.

EDWIN LATELL.

act called Watch the Matches and Look Out for the Buttons. It is full of good, clean comedy, and there is plenty of splendid quartette and solo singing. They easily take rank as the most versatile quartette in vaudeville. The feature of their act is the song "I'm Wearing My Heart Away for You," by Charles K. Harris, which they render very effectively. They have worked constantly since the beginning of the season and are booked solid until April, with foreign bookings in view. Their specialty is the kind that is bound to make a hit with any audience.

BELLE GOLD AND MARGARET MAEDER.

Belle Gold and Margaret Maeder, pictured as Rags, the newsboy, and Polly, the blind flower girl, in New York Day by Day, have been winning praise this season for their artistic work. Miss Gold is known as a soubrette of unusual versatility, and her work in New York Day by Day has added greatly to her already enviable reputation. In the play she impersonates four different characters, a newsboy, an Italian, a messenger boy and a Swedish servant girl. In each of these widely differing roles Miss Gold presents an artistic characterization, and her singing and dancing are features of the performance. As the blind flower girl in New York Day by Day Miss Maeder portrays a character of unusual pathos and

FREDERIC HURD

sweetness. She realizes fully the possibilities of the role and gives a characterization of peculiar charm and daintiness. Though one of our youngest leading women, Miss Maeder has won recognition for unusual work. During a recent engagement in a nearby city

HARMONY FOUR

the critics alluded to her as "a second Kate Claxton." Both Miss Gold and Miss Maeder have offers to star next season, but will probably remain with the Winnett attractions, appearing either in New York Day by Day or in a new production.

HARRY HOUDINI.

Harry Houdini, who is at present in Europe, holds the proud distinction of being the greatest sensation and most successful performer ever sent from America. In the past two months he has escaped from the complicated prison cells in Bradford and Halifax and has picked the famous Manchester police lock, that is warranted "unpickable." As he is stripped nude, searched, and has his mouth sealed up, and still manages to escape from handcuffs and cells, it is not to be wondered at that he is the highest-salaried "man of mystery" in the world to-day. The manacles that he is wearing in the photo in this issue are the "Bavarian police irons," from which Houdini escaped in less than five minutes in Munchen, Bavaria.

MIDGLEY AND CARLISLE.

These clever artists occupy a niche in vaudeville that would be hard to fill by any one else in their

RUSSELL BROTHERS.

The Russell Brothers, John and James, are the best known and one of the most popular teams in vaudeville. They have held their position as favorites for many years, and will continue to do so as long as they can make people laugh as heartily as they have in the past. They started their career together in 1877 and the present year is therefore their silver jubilee in the profession. They began with a minstrel company, appearing in black face, holding down the ends and doing a clog dance specialty. They produced their Irish servant girl act, which made them famous, in Columbus, O., in 1881. They have in preparation for next season a new act, in which James will burlesque some of the heroines of Shakespeare in black face and will also do a travesty on the French adventuress of melodrama. Off the stage the Russells are quiet, thoughtful gentlemen, and to look at them one can hardly believe that they are the individuals who are so outlandishly funny behind the footlights.

Photo Hall, N. Y.

MIDGLEY AND CARLISLE.

particular line of work. As an impersonator of country boys Mr. Midgley is without an equal. With the assistance of Miss Carlisle, who as a little maiden is particularly dainty and winsome, he has been playing with immense success. Mr. Midgley has had a number of offers lately to join legitimate companies, besides splendid vaudeville bookings, but is undecided as to his future plans.

GUS COHAN.

The well-known German comedian, Gus Cohan, whose portrait appears in this issue, is starring this season, in conjunction with Kate Watson, in The Hoosier Girl. The play and the stars have been received favorably wherever the company has appeared. Mr. Cohan plays the role of Heiney Whetzel and introduces his specialties of dancing and yodling most effectively. The tour is under the direction of Dave B. Lewis.

HARRY AND SADIE FIELDS.

Harry and Sadie Fields, the well-known sketch artists, who have won great popularity with their correct impersonations of east side Hebrews, are playing the principal comedy roles this season with Sullivan, Harris and Woods' The Road to Ruin. They have met with great success everywhere, and their press notices have been very flattering. They were the originators of the Hebrew cake-walk and were the first performers to introduce genuine "Yiddisher" music on the stage. At the close of the regular season they will begin a Spring and Summer tour in vaudeville.

MARTIN BROTHERS.

These clever young xylophone players were born in Des Moines, Iowa. This is their first season in vaudeville and so far they have been a big success every-

Photo Maceau, Los Angeles.

RUSSELL BROTHERS

BELASCO THEATRE
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BLANCHE BATES

DAVID WARFIELD

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THE SILVER SLIPPER

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A CAST OF UNUSUAL EXCELLENCE.—N. Y. Times.

POLISHED WITH MERRY AND GRACEFUL MUSIC.—Alan Dale in N. Y. American.

SAM BERNARD
CYRIL SCOTT

THE CHAMPAGNE DANCE IS TOWN TALK.—Acton Davies, Evening Sun.

MAI DE VILLIERS
SNITZ EDWARDS
STANLEY HAWKINS
HARRY BURCHER

JOSIE SADLER
HELEN ROYTON
SUSAN DRAKE
DAISY GREENE

—AND—

EDNA WALLACE-HOPPER.

Chorus of 126. *Orchestra of 42.*

CHRISTMAS DAY **SPECIAL MATINEES** NEW YEAR'S DAY

SEATS MAY BE BOOKED SIX WEEKS IN ADVANCE BY TELEPHONE OR TELEGRAPH.

JOHN W. VOGEL.

John W. Vogel, whose picture appears below, has been entitled the "King of Minstrelsy," for it is in that branch of the amusement world that he has spent the greater part of his life, with great success. Despite the fact that he is comparatively a young man, his experience in the minstrel line and his knowledge of the details that count so much toward making success a certainty are believed to be surpassed by no other manager, and these traits have placed him in the enviable position he holds to-day. His company, "Vogel's Big Minstrels," is touring the Eastern country, meeting with the pecuniary success it deserves, for despite the modesty of his claims in his advance literature, Mr. Vogel is the proprietor of the largest minstrel organization touring the country this season. The scenic investiture equals, if it does not surpass, that of many of the large city attractions, and artists on his programme are of the first order in their lines. It is Manager Vogel's intention to present "Vogel's Big City Minstrels" next season in all of the larger cities, and work already is under way for this undertaking, which will comprise more than one hundred working members, the musical contingent alone numbering fifty-six pieces, brass and string. Three big European novelties, never as yet seen in this country, will form part of the olio. Aside from his amusement interests Manager Vogel is interested in several commercial enterprises, among them the Gem Cigarette Making Machine Company, of which he is the President.

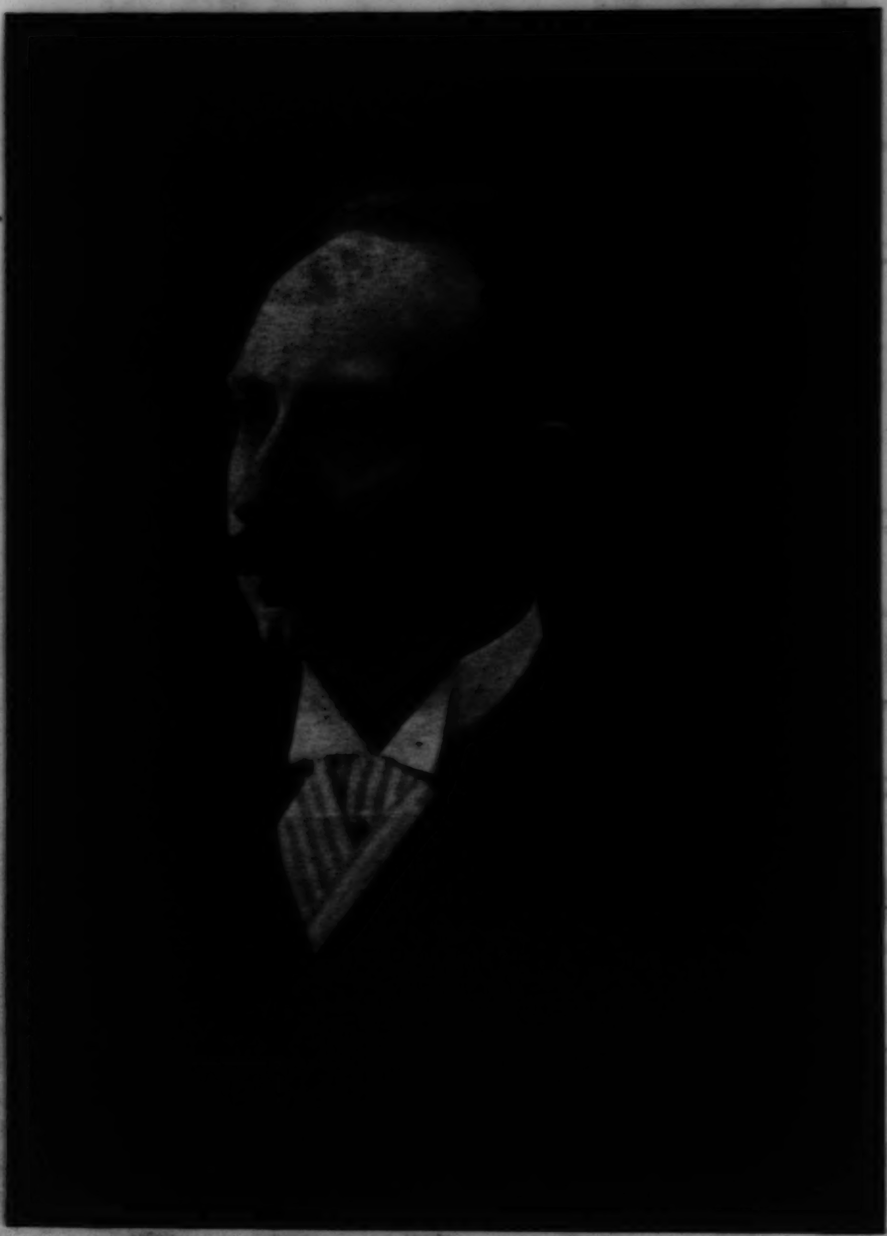


Photo Baker, Columbus. JOHN W. VOGEL, "The Minstrel King."

ERNEST LAMSON.

Photo Thuss

MABEL MONTGOMERY.

KATE WATSON.

A comedienne of much ability and popularity is Kate Watson, who is now appearing in The Hoosier Girl as co-star with her husband, Gus Cohan, under the direction of Dave B. Lewis. In the role of Susanna Peabody Miss Watson represents a sleepy Indiana country girl—a type new to the stage. Her impersonation is absolutely original and highly humorous, as are the specialties that she introduces. Miss Watson and Mr. Cohan will continue next season in The Hoosier Girl under their present management.

McENROE AND LA PORTE.

Joe McEnroe and Mae La Porte, who are known as the "Dancing Wonders," are considered one of the cleverest dancing teams in vaudeville. They have lately added to their extensive repertoire of specialties "Barnyard Pastimes," introducing grotesque dancing. They are at present principal comedian and soubrette with the Herald Square Stock company, producing six different double dancing specialties. The accessories and wardrobe used by these performers are very handsome.

MAE LA PORTE AND JOE McENROE.

Photo Baker, Columbus, O.

BLANCHE HOLT.

HOWARD AND DORSET.

Flora Dorset and George B. Howard, of the Howard-Dorset company, have been at the head of their own company for the past four years. Miss Dorset is a very capable actress and plays a wide range of parts, but what is considered her best work is the part of Lady Babbie in The Little Minister. She is also blessed with a sweet singing voice. Mr. Howard is a comedian and a great favorite both on and off the stage. He is a congenial fellow and his stories are much sought after. The portraits of Miss Dorset and Mr. Howard appear below.

ERROLL DUNBAR.

ERROLL DUNBAR.

Erroll Dunbar, the character actor, whose greatest success has been made in the part of Mephisto, which he has been so long identified, has made a radical departure this season, playing Keyorkg, the Arabian, a strong dramatic part, as leading support to Mrs. Brune in Unorna, the new play suggestive of F. Marion Crawford's story, "The Witch of Prague."

BLANCHE HOLT.

Blanche Holt entered the profession as a chorus maiden in 1880, when she went with the Casino company (No. 2), under management of Nat Roth; also with McCaull's Opera company and sundry Summer companies, The Beggar Prince, doing grand dames and characters; Two Married Women, Biddy with Katie Emmett's Waifs of New York last season; also she did characters with the Calhoun Opera company to the coast. This season she was with A Ruined Life, from which she has resigned to accept a position in stock in Oakland, Cal. Miss Holt originated the part of Mother Fayman in A Ruined Life. Born in Cincinnati, she was raised in Louisville, her maiden name being Blanche Metcalf. Educated at the Ursuline Convent, in Brown County, O., she is the granddaughter of the late M. Kean, proprietor of the Louisville Hotel.

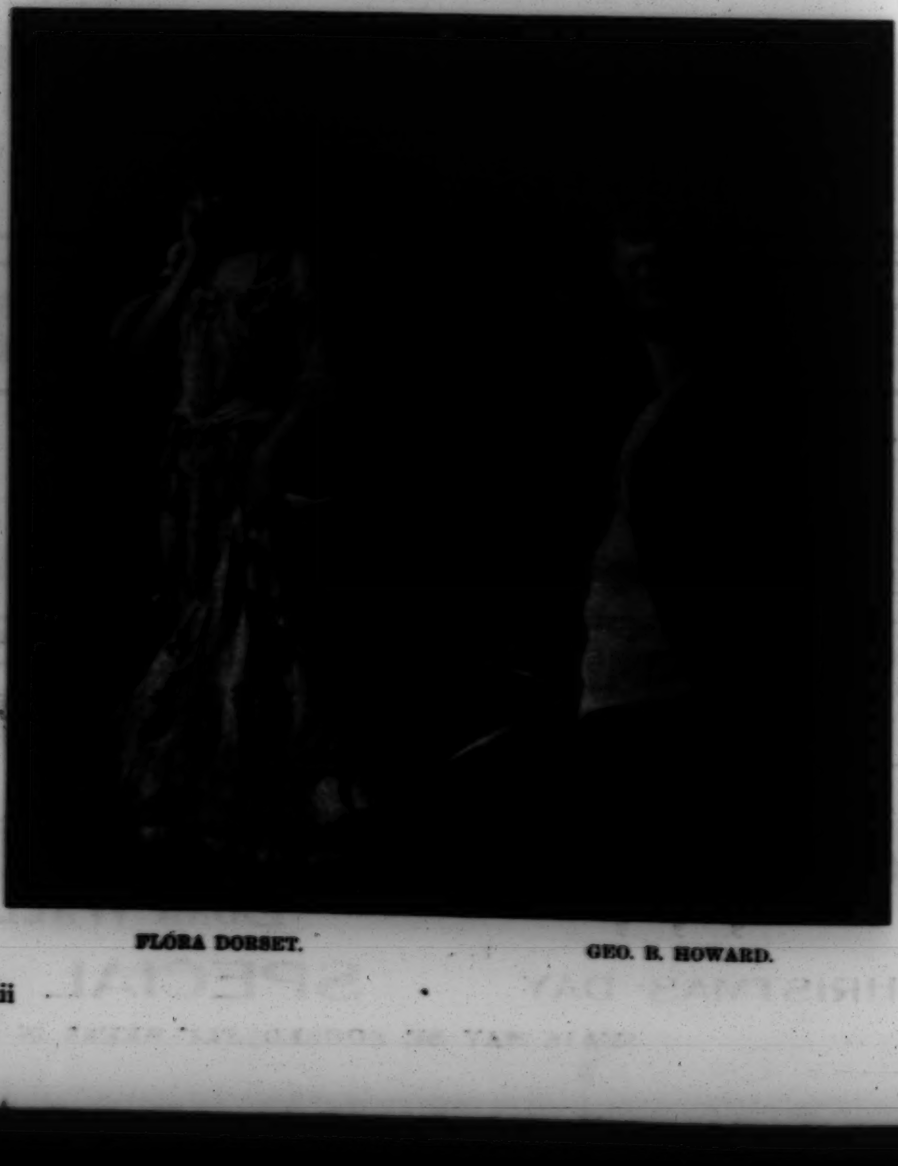
RUBY BRIDGES.

The success which seems to attend the work of Ruby Bridges in her interpretation of the character of Anna Moore in 'Way Down East, the popular production of William A. Brady, is eminently pleasing to her friends. Mr. Brady acted wisely and acted well when he gave to Ruby Bridges this important part to play, for her success has been notable. Ruby Bridges is a veritable daughter of the stage. Before her, her mother came into the public eye with great favor as an actress, and the grandmothers of Miss Bridges were among the successful stars of their day. She is one of the several young women on the stage to-day who have worked their way up. Truly a daughter of the stage, she has reflected credit upon her calling, and under the careful direction and management of Mr. Brady and most excellent stage-management of Joseph R. Grismer, she has certainly forged ahead. Ruby Bridges was but five years old when she entered the profession. As a child she played all the parts which are usually allotted to the children of the stage. For a time Miss Bridges left the theatre for the purpose of attending boarding school, and until five years ago she was off the stage, although never losing her interest in it. Her first appearance after leaving school was in the New York production of The Purple Lady at the Bijou, in which she originated the part of Betty. She was afterward secured by William A. Brady for the part of Kate in 'Way Down East, and in the interpretation of that character she was most successful for two seasons, when she was given the part of Anna Moore, which she is now playing for the second season. The engagement of Miss Bridges for the leading part in a 'Way Down East company is a tribute to her ability. She has a charming personality and is a genuine type of the New England girl, she being a native New Englander.

CLARE ALLEN BOURNE.

CLARE ALLEN BOURNE.

Clare Allen Bourne, whose likeness appears above, is a young emotional actress, a native of Kentucky, who has during the past few seasons made a name for herself in various leading roles. In the early part of her career she had considerable experience in high-class stock companies, and had the advantage of a season's work under the stage direction of William Seymour. When this season opened she accepted the position of leading woman in James O'Neil's Monte Cristo company, and her impersonation of Mercedes won the highest praise from the dramatic critics and the admiration of the public. The closing of the company leaves Miss Bourne disengaged. She has received excellent offers to appear in vaudeville in her original sketches, Thirty Years Ago and therefore, but she prefers to remain in legitimate work, in which she has been so successful.



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Aiden Benedict

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Wormwood (*Southern*)
Featuring E. T. Stetson as Mephisto

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Thelma (*Western*)
Featuring MISS BESSIE FOX as Thelma

The Deemster
Featuring WALTER LAWRENCE as The Bishop and GUY DURELL as Daniel Mylrea

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Warren Conlan -- AS -- Macduff

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"HURLY-BURLY," 87 " "
"WHIRL-I-GIG," 70 " "

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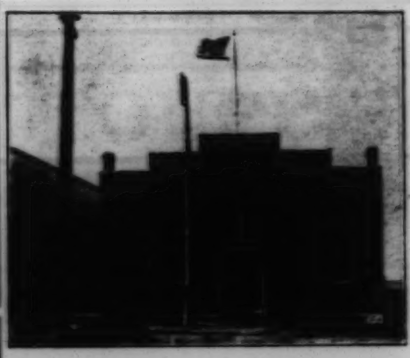

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W. B. PATTON.

As Simon Ray in The Minister's Son.

DAVID BELASCO'S COMPANIES.

David Belasco's position in the theatrical world as author, producer and manager is too well known to require further explanation at this late day. He is known by his achievements in every city of the country and his fame has spread to Europe as well. Some account of the enterprises now under his direction may, however, be interesting. He has his own theatre this season—the beautiful Belasco Theatre in Forty-second Street—as a home playhouse for his various companies. Mrs. Carter, in his play Du Barry, opened the house this season and has now started on a tour of Boston, Philadelphia and Chicago in the play. Upon Mrs. Carter's departure from the theatre Mr. Belasco produced there his gorgeous new play, The Darling of the Gods, with Blanche Bates in the stellar role. He has a company on the road presenting his The Heart of Maryland, and his company headed by David Warfield is playing The Auctioneer in the West. At the Volks Theatre, in Vienna, the famous German actress, Helene Odilon, is presenting Du Barry, using a translation of Mr. Belasco's text and his models for scenery and costumes. For next season Mr. Belasco has planned to present, besides his productions of this year, a play by Martha Morton entitled The Five Little Pilgrims, and a new melodrama by Charles Klein.

THE LIEBLER ENTERPRISES.

Few managers or managerial firms in the whole history of theatrical enterprise in America have controlled at one time so many productions of importance as do Liebler and Company this season. The firm has come to be known as one of the most ambitious and at the same time thoroughly reliable concerns of its kind in the country. This reputation has been won legitimately by hard work and an appreciation of the best in dramatic art and a perfect business system. This year the firm has offered to American playgoers Eleonora Duse in her repertoire of D'Annunzio plays, Viola Allen in Hall Caine's drama, The Eternal City; Kyrle Bellew in A Gentleman of France, Eleanor Robson in Audrey, James O'Neill in The Honor of the Humble and in a new play now in rehearsal, and Mrs. Kendal in the new comedy, The Vinegar Buyer. This list shows the wide scope as well as the importance of Liebler and Company's operations. For next season the firm has laid plans of even greater enterprise. Besides a number of the attractions now under its management the firm will manage American tours of the great French actress, Madame Rejane; the famous Italian, Ermete Novelli, and the popular English actress, Vesta Tilley.

HENRIETTA CROSMAN.

In The Sword of the King, a romantic comedy by Ronald Macdonald, Henrietta Crosman has again captured the public fancy, as she did so remarkably in Mistress Nell. The play offers abundant opportunity for the actress to reveal her charming humor, her graceful bearing, her alert manner and the wide range of emotion of which she has perfect command. She is surrounded by an excellent company and the play is mounted in extraordinarily fine fashion. An evidence of the popularity of the star lies in the enormous business done during her engagement at Wallack's Theatre and later at the Academy of Music, in Philadelphia. The Academy was made to accommodate 2,800 people by putting in extra seats, but even then hundreds were turned away. Maurice Campbell, Miss Crosman's manager, has arranged to make a number of important productions next season, beside, of course, continuing to direct Miss Crosman's tour. The new plays that he purposes to present are Mary, Mary, Quite Contrary, by Eugene W. Presbrey; Comin' Thro' the Rye, by Ralph Emerson, and The Masque of the White Rose, by James MacArthur. He will also send a special company on the road in The Sword of the King.

JAMES K. HACKETT'S ATTRACTIONS.

James K. Hackett's enterprise in the direction of management has come to equal in importance his long established position as an actor. Since he undertook the management of his own productions he has advanced rapidly in the favor of the public. This season his production of Winston Churchill's play, The Crisis, has made a notable success. The opening performance was widely praised and the business through the entire run at Wallack's was exceedingly large. Besides the company headed by himself in The Crisis Mr. Hackett has on the road another company, with Isabel Irving as the star, in the same play. In the early Spring Mr. Hackett will present in New York John Oliver Hobbes' and Murray Carson's comedy, The Bishop's Move, which is now in the fifth month of its very successful run at the Garrick Theatre, London. Next season Mr. Hackett will still further enlarge his field of action. He has about concluded arrangements to bring to America the distinguished French actress, Jane Hading, for a tour of twenty weeks, beginning early in November.

HENRY W. SAVAGE'S ATTRACTIONS.

Henry W. Savage has no less than six big attractions under his direction this season. The one which he is featuring particularly is the musical satire The Sultan of Sulu, written by George Ade, the famous "Fables in Slang" man, and composed by Alfred G. Wathall. It will be presented in New York for the first time at Wallack's Theatre on December 29, with a cast including Frank Moulin, Gertrude Quinlan, William R. Hatch, Maud Lillian Berri, Templar Saxe, Fred Frear, Charles Giblyn, Blanch Chapman, and Frank Rainger, and a large chorus. Mr. Savage's other attractions are the Castle Square Opera company, of 110 artists, presenting grand opera in English; Pixley and Luders' overwhelming success, King Dodo, in which two companies are appearing; Prince of Pilsen, by the same author and composer; Peggy from Paris, by George Ade and William Lorraine, and Lieutenant-Commander, by Henry Blossom, Jr., and Alfred Robyn. In addition to all of these Mr. Savage has others equally good in preparation, and the productions will be made with his customary liberality.

VALERIE BERGERE.

Valerie Bergere, whose picture appears in this issue, was born in Metz, Alsace-Lorraine, and is the direct descendant of a noble and wealthy French family that were impoverished by the Franco-Prussian War. At an early age she came to this country as a member of the Cupried Opera company, and, readily acquiring the English language, soon achieved success in light comedy, juvenile and ingenue roles in our own tongue. Her English-speaking debut occurred as Dora Vane in Harbor Lights at Oakland, Cal., and an engagement soon followed with Maud Granger. She then scored a personal success in The Journalist, and returned to New York, where her Eastern successes are familiar. A series of many triumphs characterized her lengthy engagement with the Girard Avenue Theatre Stock company in Philadelphia, and then came her prodigious hit in Naughty Anthony and Madame Butterfly, the latter later establishing her as a firm favorite in vaudeville. During the year past Miss Bergere has added to her credit another vaudeville hit in the little drama, Billie's First Love, in which she fairly revels in depicting the varying emotions of a more or less unkempt but true-hearted actress. Intense dramatic action, delicate comedy, tenderness, anger and more manifestations of the heroine's character are shown in most artistic manner, and with a sureness and skillfulness that command unbounded admiration. Miss Bergere is now playing the Orpheum circuit of vaudeville theatres.

AIDEN BENEDICT'S ATTRACTIONS.

Aiden Benedict, who has been for eighteen years a manager, announces for this season an unusually strong list of attractions. First among these may be mentioned John Griffith in an elaborate scenic revival of Shakespeare's Macbeth, with Mr. Griffith in the title part, Warren Conlan as Macduff, and Louise Ripley as Lady Macbeth. It is promised that this production will involve more electrical effects than were ever before shown by a travelling company, and the attraction will be played only in the best houses and at high prices. Mr. Benedict's other cards include Wormwood (Eastern), featuring True S. James as Gaston Beauvais; Wormwood (Western), featuring H. T. Stetson as Mephisto; Thelma (Eastern), featuring Martha Beaufort in the title-role; Thelma (Western), featuring Bessie Fox in the title-role, and a dramatization of Hall Caine's novel, The Deemster, featuring Walter Lawrence as the Bishop and Guy Durell as Daniel Mylrea. Mr. Benedict's general manager is Charles W. Chase, whose offices are in the Broadway Theatre Building, this city.

AL. W. MARTIN'S ENTERPRISES.

Al. W. Martin, whose name has long been associated in the public mind with Uncle Tom's Cabin, continues to present that ever-popular play with two large companies—one in the East and the other in the West. The equipment of each company cost $30,000. Despite this great capital invested the enterprise is most profitable, since it is a rare happening for either organization to appear to less than a packed house. Besides his old standby Mr. Martin has on the road a fine scenic production of The Fatal City, and a company presenting, in elaborate fashion, the long famous drama, Ten Nights in a Barroom. To these several enterprises Mr. Martin gives his close personal attention, thus insuring a continuance of the standards that brought his productions into favor. The headquarters of Mr. Martin's business department are in New York.

THE SILVER SLIPPER.

John C. Fisher, of Florodora fame, has this year made another triumph in managerial enterprise by bringing to America and producing in sumptuous fashion the English spectacular musical comedy The Silver Slipper. The venture was most daring, since it involved an outlay of $80,000 before the curtain rose on the opening night; but when it fell after that first performance there was no doubt of the success—and the long to be continued success—of the production. The magnificent stage settings and costumes surprised even the most blase theatregoers. The book, by Owen Hall, proved to be vastly amusing, and in the music Leslie Stuart far surpassed his excellent work in Florodora. The company organized by Mr. Fisher is one of the strongest that has ever appeared in New York in a production of the kind. Every important role is in the hands of a player of established reputation and popularity, the chorus numbers 126 well trained singers and the orchestra consists of forty-two men. The Broadway Theatre, where the piece is now running—and is likely to run all season—is crowded at every performance and seats are selling six weeks in advance.

SULLIVAN, HARRIS AND WOODS.

The young and enterprising managerial firm of Sullivan, Harris and Woods has made marvelous strides forward during the past year, and next season will have no less than ten companies on the road in America and England. These companies will be The Fatal Wedding (Eastern), The Fatal Wedding (Western), The Fatal Wedding (Southern), and The Fatal Wedding company now in England, The King of Detectives, The Peddler, with Joe Welch as star; For Her Children's Sake (Eastern), For Her Children's Sake (Western), The Road to Ruin, and The Race for Honor. The first-named play, The Fatal Wedding, has made an enormous success in this country, and the company in England has met with equal favor there. It seems destined to become a standard melodrama, with a firmly established place in the esteem of the public. Sullivan, Harris and Woods have acquired a wide reputation for care in mounting their productions and for the strength of their organizations. The result is that their companies are welcomed cordially wherever they go, and invariably play to large business.

E. S. WILLARD.

E. S. Willard's present American tour has already proven one of the most successful that he has ever known, and his signal triumph in Louis N. Parker's play, The Cardinal, has added greatly to his fame in the part. His portrayal of the title-role in this play has been unanimously acclaimed a masterpiece of intelligent acting, and the play, too, has been rewarded by enthusiastic greetings. Mr. Willard has elected to vary his week stands by Thursday matinees of his aforetime successes, The Middleman, The Professor's Love Story, David Garrick, and Tom Pinch, all of which are also warmly received. Mr. Willard's permanent address is in care of Henry M. Rogers, 60 State Street, Boston, Mass.

QUINCY ADAMS SAWYER.

No play of its class in many seasons has won such success as has Quincy Adams Sawyer, the dramatization of the popular novel bearing the same name. The play includes comedy and sentiment, and at times it approaches tragedy. These qualities, aided by the unusually fine mounting that the management has provided, have made the play enormously attractive to the public. The drama had a run of five weeks at the Academy of Music, in this city, and a run of equal length at the Boston Theatre, besides playing to very large business in other cities. The attraction is now on the road, under the general management of Charles F. Atkinson.

GEORGE KLIMT'S PRODUCTIONS.

George Klimt has a ten thousand dollar scenic production in William L. Roberts' melodrama, On the Bridge at Midnight, which is announced to offer many scenic surprises and a number of uncommon sensational episodes. Mr. Klimt appears himself in this production along with Alma Hearn, and its special effect is a "jack-knife" bridge in full operation, a massive piece of construction work that promises to be most impressive. Mr. Klimt also has on the road, in East and West, two productions of The James Boys in Missouri, and is now arranging bookings for the next two seasons. His general manager is Frank Gazzolo, whose offices are at 153 West Randolph Street, Chicago, Ill.

THEATRE CHAIRS.

The American School Furniture Company, whose New York offices are at 19, 21 and 23 West Eighteenth Street and whose Western headquarters are at 94 Wabash Avenue, Chicago, are the largest manufacturers of theatre seating in the world. Their chairs are to be found in almost every representative playhouse and are known to combine every modern requisite for comfort and convenience. The most scientific means are brought to bear upon their plans for seating arrangements, and especial care is taken to make use of each available atom of space. The beauty and comfortableness of their chairs is well known. Their work has long since passed the experimental stage and ranks now as the standard for all such matters.

TONY PASTOR'S THEATRE.

Tony Pastor's Theatre is running along in the same old way, under the able direction of the veteran manager, who is as keen as ever in judging acts and choosing programmes that appeal irresistibly to his faithful patrons. Mr. Pastor has always been especially interested in beginners who show evidence of talent, and there are scores of well-known players in every branch of the profession to-day who owe their success to the kindly advice and practical help and encouragement given them by Mr. Pastor. His cozy little theatre in East Fourteenth Street is always crowded with appreciative people who come week after week to enjoy the fine continuous entertainments offered. Mr. Pastor is fond of giving return dates to performers who "make good," and any player who can justly claim to be a "Pastor favorite" carries an "open sesame" to any first-class vaudeville house in the world.

COMPOSITE PRINTING COMPANY.

The Composite Printing Company, the office of which is at 123 and 125 West Fortieth Street, New York, has established a fine reputation in the profession for the neat manner in which the work of the establishment is done. A specialty is made of cards, which are printed in the latest style of type and resemble an engraved card very closely. One hundred cards in a neat morocco case and a very handy date book are sent postpaid to any address for 50 cents. The Composite Printing Company does all sorts of work in the printing line, and as the proprietors take a special pride in their work the results are invariably satisfactory to their patrons.

STETSON'S UNCLE TOM'S CABINS.

Leon W. Washburn's Stetson's Big Spectacular Uncle Tom's Cabin companies, four in number, continue to tour with immense success. Mr. Washburn claims to have originated the idea of two bands, two Topsys, two Marks and the big street parade. For twenty years the Stetson productions have led the line and now are still ahead. Fifty-six ponies are used, with twenty-five bloodhounds, and carloads of scenery, chariots, donkeys, and an immense corps of coon singers, cake walkers, dancers and field hands from genuine Southern plantations. The managers of the four companies are: No. 1, Al. Gould; No. 2, William Kibble; No. 3, George Peck; No. 4, Sam La Fort. The general offices of Leon W. Washburn, owner and director, are at 1358 Broadway, this city.

THE STANHOPE-WHEATCROFT SCHOOL.

The Stanhope-Wheatcroft Dramatic School, which for many years has been in successful operation, is this season enjoying unusual prosperity. Mrs. Adeline Stanhope Wheatcroft, the director, has surrounded herself this year with a corps of very competent instructors and the school course—which is of six months' duration—has been bettered in many ways. The home of the school, at 31 Fifth Avenue, is one of the finest establishments of its kind in the country, having large class rooms and fencing rooms, and a well appointed stage for rehearsals. The midwinter course begins on Jan. 5. The usual public matinees will be given by the students during the season at the Madison Square Theatre.

ROBERT B. MANTELL.

Robert B. Mantell announces his farewell tour of the United States. He is presenting The Dagger and the Cross, Monbars, The Face in the Moonlight, and The Lady of Lyons. This sterling romantic actor, whose stellar career, under the management of M. W. Hanley, has been so immensely successful, proposes to venture into foreign lands next season and to try his fortunes there. No doubt can be reasonably entertained concerning his success.

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HARRY S. MARION, Manager.

MERRY CHRISTMAS

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100 Cards, all the same,	- -	$0.50
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500 " " " "	- -	1.75
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If you want part of your cards with address and part without, or part with one address and part with another, add 25c. for each change.

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We send all of our cards by mail and guarantee quick and safe delivery.

We pay the postage on all Orders.

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All Cards Delivered by Mail, postage paid.

100 CARDS, BY MAIL, 50 CENTS,

Including Morocco Case and Date Book.

When you want cards send to headquarters and get them right.

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CARDS UP TO DATE.

Bear in mind that our cards are of the very best quality, of the latest style in shape, texture, color and weight, and are printed in the very highest style of the printer's art. Our type is all new and of the latest and most approved fashionable faces. In fact, they are as near an engraved card as a printer can get.

OUR DATE BOOK

is almost indispensable to professionals and those connected with theatres. It has the date, day of the week and a blank line for a full year, from Aug. 1, 1902, and a calendar for 1902. It is put up in board covers and can be spread out before you so that you have six months at a glance. As a diary it is well worth a quarter. We sell them separate from cards at 15c., postage paid.

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Jule Walter's Just Struck Town.
R. B. Mantell's Othello
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J. W. McCONNELL.

EDNA EARLIE LINDON.

Edna Earlie Lindon is winning praise from press and public at the Columbia Theatre, Brooklyn, where she has attained a proud position among theatrical people and with the patrons of the theatre. Miss Lindon inherits her talent, her parents both having been players of merit, and her first appearance on the stage was made when she was but two years old with Madame Janauschek in Leah, the Forsaken. Her progress has been rapid, but no faster than has been fairly deserved. She has been a road star in the South and in New England, achieving marked success in both sections. She then went in stock with [illegible] in Chicago, then at Louisville and in New Orleans. She has run the gamut of characters in her professional life, and though she won the highest praise for the quality of her acting in the [illegible] weightier characters, such as Camille, she is especially brilliant in high comedy. Miss Lindon [illegible] in these attributes, mental and physical, that qualify her for the successful interpretation of legitimate roles.

JOE, MYRA AND "BUSTER" KEATON.

A comedy trio that have come into great prominence of late are Joe, Myra and "Buster" Keaton, who do an act that is new, original and diverting. They have played the principal vaudeville theatres of the United States and Canada with great success, and this week are among the big features at Keith's Union Square Theatre, New York, after which they tour the entire circuit. Joe Keaton is an expert comedy acrobat, who [illegible] to copy the old-fashioned tricks that have done duty for a generation. He uses a table, but makes it a very interesting adjunct of his act. His wife, Myra, is a clever instrumentalist and dancer, and is noted for her good taste in dress. The feature of the specialty is the comedy work of little "Buster," a precocious boy, who bids fair to become a great eccentric comedian some day. The house is in a constant uproar while he is on the stage, as he has a knack of giving the audience frequent surprises. The Keatons are booked well up into next Spring in the very best houses.

JOSEPH HAWORTH.

Joseph Haworth, who is pictured elsewhere in this issue, is one of America's representative actors. His performances in classical as well as modern roles have been praised alike, and his impersonation of Hamlet has been acclaimed by competent authorities to be the best existing conception of the immortal character. As a Shakespearean reader Mr. Haworth knows few living equals, and this fact is amply attested by his superb representation of Cassius in Richard Mansfield's revival of Julius Cæsar. Mr. Haworth was born in Providence, R. I., on April 7, [illegible], but for many years his home has been in Cleveland, O., where in May, [illegible], he made his stage debut as the Duke of [illegible] in Richard III. [illegible] instructed him and he became a member of [illegible] stock company, later joining the Boston Museum stock, with whom he remained for four years, [illegible] as a favorite. Since then he has starred himself or played with other noted stars and his success has always been unequivocal.

ADELAIDE THURSTON.

Adelaide Thurston, who made a successful start as a star last season in Sweet Clover, is now [illegible] prosperous in her new play, At Cozy Corners, under the management of Frank J. and [illegible] Wilstach.

W. B. PATTON.

W. B. Patton, known as "the popular comedian," is pictured on another page in the character of [illegible], in The Minister's Son, a play in which he has starred for the past two seasons and of which he is the author. His original portrayal of the quaint character has won for him the unstinted praise of press and public and made this attraction an artistic and financial success. Next season an elaborate production of the play will be sent to the Pacific Coast. Mr. Patton is an earnest, painstaking actor, who has won his position deservedly on his merits. Those who are familiar with his work are confident that in time he will enjoy the popularity and prominence that fell to the lot of the late Sol Smith Russell.

Pieri. Ernest. Hanson. Caruso.

THE QUAKER CITY QUARTETTE.

The Quaker City Quartette, who are pictured above, have in preparation a new sketch for which special scenery and equipments are being made. The book is by a well-known writer of Chicago and some novel features will be introduced. John Pieri, Harry Ernest, Ned Hanson, and R. S. Caruso comprise the four.

BARNEY GILMORE.

One of the notably successful stars this season is Barney Gilmore, who has been meeting with a full share of good business through the territory in which he has played. Mr. Gilmore is starring most successfully in Canada and New York, and has every reason to congratulate himself this season on the completeness of his company and his undoubted prosperity.

FRANK CARLOS GRIFFITH.

Frank Carlos Griffith began his professional career with the old Boston Museum Stock company in 1871, associated with Mr. Vernon, Charles Barron, W. J. Le Moyne, Frank Hardenburgh, Annie Clark and others. He was later in a professional and business capacity associated with Lawrence Barrett, Robson and Crane, Dion Boucicault, and John McCullough. He was general business-manager for the Boston Theatre traveling attractions several years, leaving that position to become acting manager for Mrs. Langtry. He toured with her in America and throughout Great Britain, being the first American acting manager taken to England by an English star. Mr. Griffith is probably the most trusted business representative Mrs. Langtry ever had. Mr. Griffith managed the tour of Margaret Mather, embracing the Pacific Coast, the season of her marriage to Gus Pabst. He has been associated with Mrs. Fiske at various times, having been connected with four of her productions in a business capacity, and is now acting manager with the production of Mary of Magdala. For eight Summers Mr. Griffith has been editor and proprietor of "The Hill-Top," the magazine devoted to the celebrated Poland Spring resort, and correspondent for various publications, the Associated Press, etc., from that point.

LEOLA MAYE.

This little artiste, by conscientious work and ambitious efforts, is making a name for herself in the field she has chosen. Miss Maye is a graduate of the Shubert Stock company, having started her career as a member of the Hopkins Stock company. Subsequently she joined the Hennessy Le Royle Other People's Money company, and later The Runaway Girl company at Daly's Theatre, New York. This season she was principal soubrette with P. S. Mattox's Over the Fence, with which she recently closed in order to join The Belle of New York in the far West. Miss Maye, besides being a graceful dancer, possesses an agreeable voice of good timbre, and with a pleasing personality manages to quickly ingratiate herself with her audiences.

HUGH STANTON.

Hugh Stanton was the first actor from the legitimate stage to enter vaudeville, and his success was so immediate and emphatic that he has been a headliner ever since. He has watched with equanimity the coming and going of many legitimate stars who dabbled in vaudeville for a time and then resumed their regular work, while he has kept on the even tenor of his way. At present he has two big successes in For Reform and The Bargain Fiend, than which nothing funnier has been seen in vaudeville. The Bargain Fiend appeals irresistibly to the women in any audience, as it hits their pet folly very hard. Mr. Stanton has in preparation a new play called False Prophets, in which he will make fun of clairvoyants and second-sight fakes, and it is expected to be fully as good as any of his previous offerings.

ANNA HOLLINGER.

Anna Hollinger is playing the ingenue and principal comedy roles with the Grand Opera House Stock company, Memphis, this season, and the local critics, public and management have been lavish in their praise of her work. Miss Hollinger has been associated with prominent stock organizations in the leading cities during the past four years. Nature has been most bountiful to this little comedienne, as her youth, beauty and sympathetic voice make her especially well adapted to the lines of parts that she portrays.

CLARA MATHES.

Clara Mathes, the talented young actress, whose portrait appears in this issue, is said to be worthy of even a higher position than the one she has gained unaided. Those who have seen her say that her improvement each year is remarkable, and that she is now among the cleverest. Miss Mathes has followed the greatest folk in such difficult roles as Juliet, Parthenia, Nell Gwynne, and Sapho, and the comparisons have been invariably favorable. Her vacations are spent in the study of the art to which she is devoted. Her constant efforts to deserve success should soon win national recognition for her.

WALTER McCULLOUGH.

Among the younger generation of America's leading actors few have been more kindly dealt with by Nature than has Walter McCullough, whose picture is published on another page. Mr. McCullough presents a striking stage figure and plays with dignity, spirit and reserve. Whether in such broad melodramas as Daughters of the Poor and The Price of Honor or higher plays, he excels in either leading or heavy roles.

CHARLES BALSAR.

Charles Balsar, the young romantic and Shakespearean actor, is meeting with success as Romeo in an elaborate scenic production of Romeo and Juliet now touring the Eastern States. That love for the legitimate and classic drama still exists is proven by the large and enthusiastic audiences which nightly witness this production. Critics are unanimous in praise of Mr. Balsar's Romeo, and agree in stating that it is a strong, manly and original impersonation.

WILLIAM MACAULEY.

This clever young actor is at present playing the heavy part, Wesley Coles, with W. B. Patton in The Minister's Son. He is the partner of Mr. Patton in the enterprise, and the firm of Macauley and Patton has been well known for the past seven years. Mr. Macauley has received high praise for his rendition of the part. His appearance is much in his favor, and he is a conscientious artist who always gives the public his best efforts.

Photo White, N. Y. MARTIN BROTHERS.

WILL H. FOX.

Will H. Fox, the original "Paddiwhiski," has been creating fully as big a sensation on his present American tour as he did lately in Europe, where he played seven months at the Palace Theatre, London, and over five hundred nights at the other leading halls in the British metropolis. His piano work is very clever. He uses no attachments or assistants and does not work up enthusiasm in an audience by ragtime or patriotic music. His success is due to meritorious playing and bright flashes of wit and humor. His comedy work is all new and original, and is delivered in a manner and style wholly his own. He is constantly inventing new tricks that keep would-be imitators far in the rear in the race for public favor.

MYRA COLLINS.

In this issue appears a recent likeness of Myra Collins, a clever little ingenue, who has been before the public for several years with stock and road attractions. Miss Collins is this season playing Polly Pry, the American newspaper correspondent, with [illegible] Brothers' production of Devil's Island. She is considering an offer for next season from one of the leading stock companies in Chicago, which she will probably accept.

THE SHIRLEY SISTERS.

Mina and Lillian Shirley are special features of the Barney Gilmore company, in which they have appeared most successfully this season. These clever young women have won much commendation from the press and public for their work.

MR AND MRS. NEIL LITCHFIELD.

February, [illegible], marks the end of the third season of Mr. and Mrs. Neil Litchfield in their very funny act. The past year has been one of the best they have had, artistically and financially. They are well booked ahead and on the above date will have played forty-eight weeks out of fifty-two. They have a new stage setting and a splendid new finish to their act, and are continually adding new material from time to time, which without doubt accounts in a measure for their great success. Their act has been well tried out and they have never failed to please an audience.

CORA QUINTEN.

The Mirror has had occasion before to dwell upon the cleverness and versatility of Cora Quinten, the extraordinary child actress, now in her second season as the Little Mother in The Fatal Wedding. The subtlety, delicacy and fragrance of this sweet performance place little Miss Quinten far above the average of the children of the stage and practically carve out for her a niche of her own in the temple of contemporary dramatic fame. Most laudatory notices continue to be showered upon her by the press all along the line.

HELAINE HADLEY.

Helaine Hadley, who was seen in New York early in the present season as Alice Pettingill in Quincy Adams Sawyer, and who is still playing that role on the road, is a young emotional actress of exceptional charm and ability. Her dramatic experience has been gained by no easy means; indeed, she has gained her present position in the theatrical world by dint of hard work such as would dismay the majority of stage aspirants. Four years ago, at the beginning of her career, she played in companies of very ordinary standing. She soon worked up to leading parts in them and her talents brought her to the notice of better managers. She joined the Albee Stock company, in Providence, about two years ago, and with that organization played a wide range of parts with great success. From there she went to the Quincy Adams Sawyer company. Her impersonation of the blind girl, Alice, is full of feeling and sympathy and is technically excellent. She has won in the role the highest praise from dramatic reviewers in every city in which she has appeared.

MARION RUSSELL.

Marion Russell won success as an actress long before she began writing for the stage, and a long apprenticeship has shown happy results in her latest four-act play, The Little Church Around the Corner, a drama of strong heart interest, whose scenes are located about the Little Church. Miss Russell's many books and short stories have appeared in prominent periodicals, and her "The Light that Went Out," dedicated to the late President McKinley, won much note for its originality. Miss Russell plays the leading role of Agnes Grey in The Little Church Around the Corner.

MAX S. WITT.

Among the musical composers of the day few hold the unique position that Max S. Witt does among his confreres, particularly among ballad writers. His themes and melodies, brilliant in their conception,

are treated in a manner which at once makes them stand out. They command attention and, we might add, generally receive it. A new ballad by Witt is hailed with interest by the trade which sells it, by the artist who sings it, finding therein an opportunity to add to his or her reputation, and by the general public, who sing it simply because it has the "Witt" stamp upon it. Among the notable successes by this gifted composer we might mention "My Heart's To-night in Texas," "The Moth and the Flame," "My Little Georgia Rose," "Convent Bells," "The First Violin Waltzes," "Phyllis Waltzes," "Perchance," and "The Everlasting Light."

PAULINE HALL.

Pauline Hall, the popular prima donna, who is at present delighting the patrons of the best vaudeville houses, has had a very interesting career. Gifted by nature with great beauty of face and a faultless figure, as well as a remarkably fine voice, she had no difficulty in securing an opportunity to make a start on the road to fame and fortune. Her debut was made under the direction of the late R. E. Miles, who did much to encourage her in her work. Miss Hall experienced the ups and downs common to nearly all aspirants for stage honors, but after the first night of Erminie in New York she felt well repaid for the hard work she had done before. After Erminie had run its long and successful course Miss Hall shone for several seasons as a star at the head of her own company and produced Puritania, Dorcas and other operas. For some time past Miss Hall has been in vaudeville, and her success has been as pronounced as in every line of work she has undertaken in the past.

THE SUCCESSES OF GUS HILL.

Among the multiplicity of commercial, manufacturing, scientific, art, amusement or other enterprises that are to-day conducted on gigantic scales, ranging from the large factory, the department store, the steamship company and the railroad company to the huge syndicate or "trust," few are conducted by a single head. Almost every concern of large size is managed by many men, who conduct its affairs jointly, being governed by the advice of some steady and energetic man at its head. There are, however, a few such businesses that are controlled and managed, as in days gone by, by one person, who alone looks after the many interests of the enterprise. Such an enterprise is managed by Gus Hill, the able and energetic theatrical manager of twenty separate and individual companies that tour the United States and Canada from coast to coast. This one man, who is ably assisted by his general manager, Hollis E. Cooley, does all of the managerial work connected with these attractions, from the engaging of the actors, managers, agents and musicians, arranging for and buying of costumes, superintending the painting and building of scenery, advertising the companies from their opening to their close and booking them on their tours, to say nothing of the vast amount of labor involved in the collection and accounting of all money received and the subsequent outgo in the payment of all bills. In the office of Mr. Hill, at 1358 Broadway, there are but three persons engaged in this work—Mr. Hill, Mr. Cooley and a stenographer. An idea of the ability required to control such a large business concern has already been given and a few words regarding the attractions themselves would not be amiss. The New York Stars, The Tammany Tigers, The Cracker Jacks, Vanity Fair, The Gay Masqueraders, the Ray's A Hot Old Time, and McFadden's Row of Flats have all been out a number of seasons. Through the Breakers is now in its fourth season; Lost in the Desert, the Royal Lilliputians and Happy Hooligan are in their third season; Spotless Town and Alphonse and Gaston are new this season and are meeting with success. The following attractions are now in preparation and will probably be seen before the close of the present season: Louisiana, Puck and Judge, In Old New England, The Sunny South, A Bargain Counter, and The Office Boy. The secret of Mr. Hill's success can possibly be ascribed to his shrewd sagacity, his untiring energy and his unquestionable honesty in all dealings. He is a man that grasps a situation and is quick to see what the public demand and quicker to supply it. This is shown by his selection of attractions and the timely titles he gives them. Personally, Mr. Hill is a man of few words, with a quiet disposition, but always genial with all who come in contact with him.

KATHERINE GREY.

Katherine Grey, a portrait of whom appears in another place in this issue, was born and educated in San Francisco, but began her stage career under the management of the late Augustin Daly, with whom she remained for a season. She then played the ingenue roles in Shenandoah, All the Comforts of Home, and Jane. Then she originated a role in The New South when it was produced at the Broadway Theatre, New York. After this engagement Miss Grey joined A. M. Palmer's company in New Blood, and then appeared with Richard Mansfield in Napoleon, The King of Peru, Dr. Jekyll and Mr. Hyde, A Parisian Romance, and Arms and the Man, her role in the last-named play being her favorite one. Then she rejoined A. M. Palmer for The Great Diamond Robbery and His Absent Boy. A few Summer stock engagements preceded her appearances at the Fifth Avenue Theatre, in this city, in A Southern Romance and with the late Charles Coghlan in The Royal Box. Later, with Mr. Mansfield, she originated in America the role of Roxane in Cyrano de Bergerac.

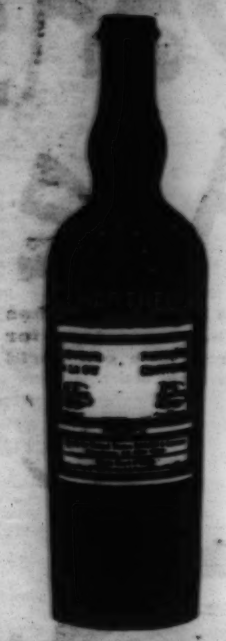
A SUCCESSFUL FIRM.

Rowland and Clifford, proprietors of The Game Keeper companies, Eastern and Western; also of Over Niagara Falls, are certainly getting financial results from all reports. Smith O'Brien in The Game Keeper (Eastern) is doing an excellent business, and The Game Keeper (Western), with Thomas J. Smith in the title-role, is making a satisfactory showing. Over Niagara Falls has been a wonderful box-office magnet in the popular price houses, as well as in the night stands. The Niagara Falls scene in the third act is said to be a remarkable effect. Next season Rowland and Clifford will have out five, and possibly six, attractions, and they are also closing a deal to lease a theatre in a Western city for a term of years.

WILL'AM S. GILL.

William S. Gill, who is again meeting with success this season in Pudd'nhead Wilson, was the recipient of the following flattering notice during a recent engagement in Cincinnati: "William S. Gill, an actor of quiet methods, but most natural and finished to an admirable degree in his work, is still found in the chief role of Pudd'nhead, a character that he has upheld with such dignity and success since the death of Mr. Mayo as to make his portraiture almost a companion picture to the famous original. Last season Mr. Gill won the instant approval of the patrons of the Walnut in this same character, and upon the occasion of yesterday's matinee, to say nothing of the evening's performance, he seemed to further accentuate his gratifying achievement of the first visit, as he was honored by a far greater and much more cordial audience."

Piquant



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BETTER THAN LITHIA.

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CLEVELAND.

Hal Brown plays the part of Willie Wildflower, the ragged hero of the story, and he plays very well, too, coming out strong in his heroic scenes.—PLAIN DEALER.

T. P. J. POWER.

An excellent portrait of T. P. J. Power, who has so successfully directed all the tours of the famous Kilties' Band, is published in this number. Mr. Power is probably the youngest band manager in the business. Still his long, varied and much traveled experience has brought him in contact with managers in every city in the United States and Canada. Mr. Power was born in Belleville, Canada, in 1871, where he managed Carman and Power's Opera House for seven years. He then accepted the position of general representative of the Chicago Marine Band, which occupied two years of his time. Later he was American manager for Lieutenant Dan Godfrey's British Guards' Band, of London, England, for two very long and successful tours, the second of which ran 36,000 miles. At the close of the second tour Mr. Power assumed the management of the grand opera Torquil, which employed 250 people, assisted by the Boston Festival Orchestra of fifty pieces. "The Kilties" are now on their sixth transcontinental tour, which will run 25,000 miles. All prominent cities will be visited from coast to coast and south to the Gulf of Mexico.

YOUNG TOBE HOXIE.

A play that promises to prove one of the features of the next dramatic season in the way of new productions is Young Tobe Hoxie, a pastoral comedy-drama by Ernest Lamson. The new play, it is said, will combine in attractive form a wide range of the ingredients of human nature—progress, atmosphere, ambition, laughter, tears, excitement, sentiment and very nearly all the rest of life's component elements. An elaborate scenic production will be presented and a wealth of paper will distinguish the preliminary work. The company, to be headed by Mr. Lamson himself, will be first-class in every particular. Arrangements are in charge of Charles D. Miller, 114 West Fortieth street, New York city.

CORLISS GILES.

Few actors have met with the success in a short time as has Corliss Giles, whose portrait appears in this number. Mr. Giles was for two seasons with the Castle Square Opera company in Boston, with which he gained much valuable experience as well as the favor of patrons and fellow actors. After his Boston engagement he was engaged to play the part of Arthur Hastings in the production of Quincy Adams Sawyer, in which role he appears to particular advantage and is winning praise from both press and public.

MATTERS OF FACT.

Arthur G. Thomas is business-manager this season for J. M. Ward and R. L. Crescy's A Gambler's Daughter (Eastern).

The Kentucky, Paducah's new $80,000 theatre, is now booking next season. Manager James E. English claims that it is the best one-night stand in the South.

Clare Allen Bourne, late leading woman in James O'Neill's Monte Cristo, is at liberty to appear in one play or in stock. Her address is 408 West Twenty-third Street, this city.

The Five Nosses, presenting their charming musical sketch, A Night in Venice, now have an act which will be hard to imitate. Their scenery is superb and their costuming elegant. Taken in its entirety, the act is totally unlike anything of a musical character in vaudeville. As they are all exceptionally clever artists and play only selections from the best known operas their act is bound to appeal to the most refined tastes. They are meeting with success everywhere.

Bonath's Opera House, at Chicago Heights, Ill., has open time in January, February and March, and is also booking for next season. Full information may be obtained by addressing the manager, William Bonath.

The Grand Opera House, Charleston, Mo., has open time after Dec. 17 for good companies. Loebe and Schmuck, the managers, announce that business has been splendid so far this season.

Charles L. Lietz, 39 West Twenty-eighth Street, New York city, has a fine line of wigs and toupees, and his own make of grease paints, powders and benzoinated cold cream is guaranteed.

M. Stein's cold cream is well known to the members of the profession, and is particularly valued by them because it always stays fresh. A sample will be sent to any one upon application.

Edward N. Hoyt, the well-known young Shakespearean actor, is playing Mercutio this season in Sinvelle's Romeo and Juliet company, and is winning high compliments upon his impersonation.

Grace Addison has made quite a success at Keith's Bijou Theatre, Philadelphia. She has made a hit in every part she has played so far and is establishing herself as a favorite with the people of the Quaker City.

"Polopasta" is the name of a new nail polishing paste that is being widely used by discriminating people. It will be sent by mail for 25 cents per jar by the Forquignon Manufacturing Company, 835 Broadway, New York.

Robinson and Company, of 1368 Broadway, New York, are hustling agents who make a specialty of representing out-of-town managers. They have a list of first-class artists in every line of work and can fill any vacancy on short notice.

Lillian Lawrence, whose long term as leading woman with the Castle Square Stock company, Boston, is a part of the theatrical history of the Hub, still remains at the head of this famous company, of which she is the chief magnet.

Smith and Bowman, who wrote "Good Morning, Carrie," and other popular coon songs, are making a hit in vaudeville with their refined singing act. They have a few open weeks, which are in charge of William Morris, of 111 East Fourteenth Street.

Lucia Moore, whose extended experience as a leading woman with stock companies has placed her name among those of the representative stock actresses of the country, is now the leading woman of the Hopkins stock company, Memphis, Tenn.

Milton Aborn has perfected arrangements whereby he will produce opera in the following places this Spring and Summer: The Orpheum, Brooklyn; Shea's theatres in Toronto and Buffalo; the Arena, in Montreal; Chase's, Washington; Garden, Cleveland, and the Empire, Columbus; also at theatres in Pittsburg, Rochester and Cincinnati. Associated with Milton Aborn will be Sargent Aborn, who will have the direct management of the ten companies. Milton Aborn will be the general director and producer. The plan is to produce such operas as The Highwayman, The Wedding Day, The Wizard of the Nile, The Jolly Musketeer, The Serenade, and Rob Roy. The original costumes and scenery of all these operas have been bought from their owners

Twenty-six thousand Taylor trunks were sold during 1902, which is proof positive of their popularity with the members of the profession. The Taylor trunk has been on the market for many years and when the doughty baggage smasher sees the trade-mark of the maker he bows to the trunk with great respect, for the Taylors have been meeting his attacks for years with great success. The manufacturers have offices in New York and Chicago and will cheerfully send catalogues on application.

William Morris, the reliable vaudeville agent, announces that he is still at the same old stand, and extends his best wishes for a Merry Christmas and a Happy New Year to all his patrons and friends. His handsome offices at 111 East Fourteenth Street, New York, are thronged all day long, and Mr. Morris and his staff are kept as busy as any family of bees ever were. Mr. Morris is noted for his courtesy and efficiency in handling good acts, and can always place a meritorious novelty where it can be seen to advantage.

Charles E. Grapewin, who has been a headliner in vaudeville for several seasons, will branch out as a star next season, under the management of Samuel I. Tuck, in a three-act comedy by Mr. Grapewin, called Mister Pipp, founded on The Awakening of Pipp, the sketch in which Mr. Grapewin has proven himself a comedian of exceptional talent. The season will open early next fall. Mr. Tuck will engage a capable company to support Mr. Grapewin. His principal support will be Anna Chance. The production will be on an elaborate scale. Special scenery and costumes and very artistic printing are already under way.

Drew A. Morton, who is at present filling the important position of stage director at the Columbia Theatre, Brooklyn, N. Y., has had a varied experience in theatricals. For five seasons he was stage director at the Theatre Francaise, Montreal, for two seasons at the Girard Avenue, Philadelphia, and has also been connected in a similar capacity with other first-class enterprises. He is the author of the well-known plays Hell's Kitchen, Bred in the Bone, and Blind Justice. As an actor Mr. Morton has innumerable successes to his credit. He makes a specialty of reading, rewriting and producing plays, and his record is a sufficient guarantee of his ability.

Harry Beresford has been highly successful in his starring tour, under management of J. J. Coleman. His production of The Wrong Mr. Wright has met with approval at every point played. Emil Ankermiller is with the company and Pete Rice in advance.

The Brooks Brothers, Sam and Max, who do a black and white face talking and singing act in one, have been well received this season on the Keith circuit and in other first-class houses. They invite offers for this and next season and will receive letters at 62 Magie Street, Brooklyn, N. Y.

The Baltimore, Md., Music Hall is the largest and finest theatre in the Monumental City and books only the highest class of attractions, such as the Maurice Grau Opera company, Mrs. Fiske, James K. Hackett and Henrietta Crosman. Manager Bernhard Ulrich has good open time after Jan. 1.

McIntyre and Heath, the popular black-face comedians, who are in constant demand, desire to thank the managers who have made them so many kind offers, but as they have signed with Martin Beck for the next three years they will be unable to accept them.

The Massillon, O., Show Print offers a new style of pictorial work that looks like lithographing and is claimed to be almost as good, while much cheaper. Orders are accepted only for special work in full editions, and samples and prices will be sent upon application.

Corbley and Burke, "the Irish Noblemen," comedians, vocalists and dancers, are making a great success in vaudeville this season. They have a brisk, lively method of springing their witticisms and their act is full of action from start to finish. Their watchword just at present is "Look Out for the Town Pump."

"Sight Singing" is the title of a new book by W. P. Schilling, organist and choirmaster of St. Peter's Cathedral, Scranton, Pa. In this volume Mr. Schilling demonstrates that any one can learn to read music and sing it at sight without a teacher. It will be sent to any address on receipt of 50 cents by the author.

Ole Virginny, a comedy-drama in four acts, introducing famous historical characters, may be had on royalty. It depicts life in Virginia before the war and illustrates the chivalry of the genuine old Southerners. Full information concerning the play may be had from the author, T. P. Sullivan, Oriental Hotel, Dallas, Texas.

The Troubadour Four, Harry Thornton, Nat Wixon, Burt Eaton, and William Fuller, are a special feature this season with Yale and Ellis' spectacle, The Evil Eye, introducing their original comedy creation, Odds and Ends from Here and There. In addition to their specialty they are playing the principal parts in the piece. Their permanent address is 241 West Twenty-fourth Street, New York.

The City Opera House at Port Huron, Mich., is the finest theatre in the city. It is under the management of Lewis T. Bennett, whose conduct of the house has won the enthusiastic praise of every manager that has ever played with him. Mr. Bennett has some good open time after Jan. 1 and would be pleased to hear from managers of good attractions.

Since Eaves, the costumer, moved uptown he reports a marked increase in his business. Among recent productions that he has dressed are Corianton, the Mormon play; Captain Molly, Stuart Robson's Comedy of Errors, Mrs. Le Moyne's Among Those Present, James O'Neill's Audrey, and some portions of The Eternal City, as well as The Wizard of Oz.

Dick Ferris, by his able management of popular price attractions in the Middle West, has gained an enviable reputation in that locality. He gives his personal attention to every detail of his productions, yet he finds time occasionally to appear with his stock company in Minneapolis, where his headquarters are located.

Hart Conway, the director of the School of Acting connected with the Chicago Musical College, has turned out a large number of very successful players, who are enthusiastic in their praise of the thoroughness of Mr. Conway's methods. He may be addressed care of William K. Ziegfeld, 202 Michigan Boulevard, Chicago, Ill.

Harriette Weems, the beautiful and accomplished leading woman, announces that she is at liberty for any line of work, from Shakespeare to vaudeville, musical comedy or "principal boys." Miss Weems is very versatile and is equally clever in comedy or serious work. She may be addressed care of the Actors' Society.

Butterfield and Bromilow, whose offices are at 1441 Broadway, have, besides their very successful melodrama Man to Man, two new attractions in preparation. A large scenic melodrama by Owen Davis is in preparation, and a new three-act "musical festival," as they term it, will shortly be put out, featuring a well-known comedian. John Possol, with his trained bear "Frank," is also under their management, soliciting dates for Summer vaudeville.

One of the most artistic theatrical photographers in New York is De Witt C. Wheeler, whose studio is at 81 West Twenty-eighth Street. Mr. Wheeler is strictly a theatrical photographer and makes a specialty of lobby work. As his studio contains an unusually large number of scenic drops and effects, it is especially adapted to its peculiar line of work. Photographs are delivered within twenty-four hours after the sitting when desired.

The Eaves Costume Company, one of the oldest establishments of its kind in the city, is now located at 586 Seventh Avenue. In the past the company furnished costumes for many of the most notable productions that the local stage has known, and its business has steadily grown since then in scope and importance. The company manufactures and deals in theatrical goods of every description.

Fischer's Theatre, in San Francisco, which is managed by E. H. Friedlander for the Fischer-Rebmann Company, is one of the most popular playhouses on the coast. For some time past nothing but the successful burlesques as done at Weber and Fields' Broadway Music Hall have been played, and they have met with wonderful appreciation. Fiddle-Dee-Dee, Hurly Burly, Pousse Cafe, and Whirl-I-Gig have all been seen, and The Geezer is now playing to full houses. There are openings for first-class performers, who are requested to communicate with Fischer and Rebmann.

Rice and Cady are now in their second season with the Fiddle-Dee-Dee company, playing the roles originated by Weber and Fields, which they have filled to the entire satisfaction of managers, press and public. They have been pronounced worthy successors to the originals and are naturally elated as a result. Their company is playing only the principal cities, and Rice and Cady have established themselves in popular favor everywhere Fiddle-Dee-Dee has been seen.

The Smedley Sketch Club, including the very clever Smedley children, is always a welcome addition to any vaudeville bill. Their sketch, The Little Mother, written for them by Katherine Stagg, is full of heart interest as well as bright, clean comedy, and it contains elements that appeal strongly to any audience. The critics of the various cities in which they have appeared have been unanimous in praise of their work, but the best proof of their popularity is in the fact that they are in constant demand by managers.

Harry Doel Parker's production of Lottie Blair Parker's pretty play, Under Southern Skies, with a complete scenic equipment and a fine cast of twenty-seven people, under the general stage direction of Edgar Forrest, is one of the most attractive offerings ever put forward by any manager. Under Southern Skies has the prestige of a genuine New York success behind it and Mr. Parker is justly proud of its road record. In the near future Mr. Parker, in conjunction with J. Wesley Rosenquest, will make an elaborate production of a new play, called Lights of Home, at the Fourteenth Street Theatre.

Edwin H. Low, of Low's Steamship Agency, is constantly increasing his list of professional patrons. During the past year he has brought over a number of companies entire from Europe and he has arranged the foreign vacation tours of scores of American players. His offices are at 1123 Broadway.

Mr. and Mrs. Browning, who have for several seasons been prime favorites in vaudeville, have made an unqualified success in their new act, A Merry Christmas; or, The Modern Rip Van Winkle. The act is full of funny ideas that are well worked out by this clever team. During a recent engagement at Pastor's, in this city, they were among the headliners, and succeeded in winning great favor with the patrons of the house, who are rather hard to please.

Hunter Baltimore rye whiskey has for many years been known to and appreciated by those who discriminate in the matter of drink. One of the most famous players on the American stage has referred to it as "a rare beverage," and there are hundreds of lesser lights in the profession who are its self-appointed champions. It is a whiskey notable for its purity, quality and the flavor that is attained only by age.

Frank McGlynn has been engaged as leading heavy with the Keith Stock company at the Bijou Theatre, Philadelphia. Mr. McGlynn has a splendid presence and a fine voice and has played a wide range of parts. He was especially successful during a recent lengthy engagement with the F. F. Proctor Big Stock company.

The Campbell Stratton company, under the direction of C. J. W. Roe, opened Dec. 1 at the Bastable Theatre, Syracuse, N. Y., with the following supporting company: Campbell Stratton, C. J. W. Roe, Henry M. Hicks, Earl McLellan, Joseph L. Roe, Arthur Kelly, Luke A. Miller, Richard O. Gorman, James Rowe, William Alwin, James Driscoll, Walter L. Bruehl, Ben Stickney, J. Abbott Wortley, John Manly, Harland M. Davis, Business-manager; Mamie Sheridan Wolford, Emma Italia, Lora Rogers, Evelyn Lyttleton, Nellie Leonard, May Gordon-Price. Plays presented are Slaves of Russia, Man's Enemy, Private John Allen, Bar Harbor, Dr. Jekyll and Mr. Hyde (new version), The Indian, Robert Emmett, Jesse James, Harry Tracy, Dora Thorne, New Year's Eve, and Cinderella.

Victor De Lacey, character comedian, with an extensive repertoire in opera and drama, is disengaged. His address is 11 Ashmont Street, Dorchester, Mass.

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SPECIAL NOTICE.

Owing to the unusual expansion of Christmas advertising and other extra features for this number of The Mirror, *much of the Correspondence is deferred until next week.*

IN OTHER CITIES.

SPRINGFIELD, MASS.

Annie Oakley made a very good impression in The Western Girl at the Court Square 1. She does her part in a straightforward manner, as she does her shooting, and Langdon McCormack's drama, which is better than the average border play, gives her plenty of opportunity for both acting and shooting. In one of the episodes she escapes from a room in which she is held by the male and female villains by snuffing out the candle by a shot and getting away in the darkness. The support is well selected.

A Message from Mars was presented a week ago, and Everyman, the morality play, came 2. These are so different from the [illegible] plays that used to come in a stream a couple of seasons ago. Everyman made a deep impression and many went out of the theatre resolving to lead a different life. Edith Wynne Matthison was very effective as Everyman, but the actor who impersonated Death will never become a matinee girl's favorite. The house was of good size and reverent; even the men with the squeaky boots didn't go out to get a drink. The Defender, with Alexander Clark in bold face type, anchored here 3. The chorus was large and [illegible]. [illegible]

EDWIN DWIGHT.

DETROIT.

[illegible]

A. FRANCE.

MONTREAL.

[illegible]

the part of the adventuress. Elmer Worthington is a clever soubrette. Adele Lane deserves mention for her performance of the boy waif. City Club Burlesquers 15-20.

Le Medecin Malgre Lui and L'Enigme and Le Mond L'on S'Ennuie divide the week at the Nouveautes.

The Adventures of a Young Parisian is the bill at the Francais National and Le Doigt de Dieu at the Gaiete.

Massenet's sacred legend, "La Vierge," was sung 8 at the Monument National by a choir of 300 voices, under the direction of Professor J. J. Goulet.

The Zelie de Lussan concert, under the direction of Ada Moylan, at the Windsor Hall was a big success.

W. A. TREMAYNE.

ST. PAUL.

A treat was offered the Metropolitan patrons 4-6 in the presentation for the first time here of A Royal Family by Percy Haswell and an excellent co. in support. Percy Haswell in the stellar role scored an emphatic hit. Miss Haswell's Princess Angela was an intelligent and refined conception, beautifully enacted. A delightful bit of character work was contributed by Maude Granger in her clever and humorous impersonation of the Dowager Queen. Harry Burkhart as the Crown Prince made a pleasing impression. Boyd Putnam as the King gave an excellent portrayal. [illegible]

GEORGE H. COLGRAVE.

NEWARK.

[illegible]

C. Z. KENT.

COLUMBUS.

[illegible]

W. W. PROSSER.

PROVIDENCE.

[illegible]

[illegible]

HOWARD C. RIPLEY.

DENVER.

[illegible]

FRANK E. CARSTARPHEN.

MILWAUKEE.

[illegible]

Brandon Corday was a captivating May. Lulu Hastings made a satisfactory Dolly, and Laurette Allen did well as Matilda. Jane Eyre 15-21.

West's Minstrels drew a large audience at the Bijou 7, and an entertaining performance. Billy Van received his usual hearty welcome, and the soloists and comedians of the co. succeeded in winning generous applause. The musical features were the best portion of the entertainment. The Man Who Dared 14-20.

Happy Hooligan kept a large audience happy at the Alhambra 7, and business is likely to be good throughout the week. The co. is a capable one, and the farce went better than ever. The Road to Ruin 14-20.

The Liberty Belles at the Davidson 7-10. House dark 11-13. Ben Hur 15-20.

Odette will be given by Manager Wachsner's Stock co. at the Pabst 10, and Belohnung is announced for 14.

Gilbert Faust resigned his position as assistant director at the Academy 7, his dramatic school claiming all his attention.

CLAUDE L. N. NORRIE.

JERSEY CITY.

Thomas E. Shea came to the Academy of Music 8-13 in repertoire to good business. The Pledge of Honor was the first play presented, and it proved to be a fine melodrama. The scenes are stirring, and Mr. Shea's acting of a blind young Englishman was of the best. Dr. Jekyll and Mr. Hyde followed 9, and the star's rendition of the dual role was excellent. As Mathias in The Bells 10 he scored another success. The Hunchback's Daughter (a version of the Fool's Revenge) 11 was well received. Mr. Shea improves with age, and he will always be a welcome visitor here. The plays are handsomely mounted, and the support is made up of such good people as Henry Testa, George L. Kennedy, J. E. Gilbert, James Cassidy, J. I. Southard, Charlotte Burkett, Emma Salisbury Southard, and Alice Endres. When Reuben Comes to Town 15-20.

Al. H. Wilson and co. in A Prince of Tatters came to the Bijou Theatre 8-13 to business that should have been much better. The star, play and co. are the best seen here in many seasons. Mr. Wilson is a pleasing actor with a fair voice, but he has catchy songs and he knows how to sing them. The scenery is handsome. The support is very good and consists of Mark Price as the Lord, Edmund Gray, Kate Benetown, George Riddle as the Earl, J. J. Fitzsimmons as his son, Fanny Blodgood as Ann, Eva Byron as the mother, Isabelle Stevens as a maid, and Harry Fisher in the bowles. Dan Sully in The Parish Priest 15-20. Across the Pacific 22-27.

WALTER C. SMITH.

MINNEAPOLIS.

Adolph Phillip and his German Comedians presented New York in Wort und Bild at the Metropolitan Theatre 4-6 to fair business and made a pleasing impression.

Barbara Frietchie at the Metropolitan Theatre 7 to a large house and was very cordially received.

Otis Skinner presented Lazarre at the Metropolitan Theatre 8-10 to large and brilliant audiences. The production was characterized by the painstaking methods that have always marked Mr. Skinner's efforts.

Mr. Jolly of Joliet opened for a week at the Bijou Opera House 7 to large business and made a decided hit.

The Ferris Stock co. gave Hazel Kirke at the Lyceum Theatre 7-13 to the usual large business.

F. C. CAMPBELL.

TORONTO.

The Princess offered A Modern Magdalene 1-3 and Florodora 4-6. Good patronage was also given all houses in tour 8-14.

Spotless Town at the Grand 1-6 drew good houses. Kellar 8-13 pleased large houses with his illusions. The Great Ruby 15-20.

Nobody's Claim was presented at the Toronto Opera House 1-6 before audiences that thoroughly enjoyed the play. The co. played Saturday matinee and night 6 to S. R. O. At the Toronto Opera House 8-13 The Queen of the Highway was presented to good houses that enjoyed the play's many thrilling situations. A Convict's Daughter 15-20.

The Wizard of Oz 8-13 proved to be one of the best comic operas seen at this house.

A Message from Mars 15-20.

Mascagni and his orchestra will play in Massey Music Hall 10. STANLEY McKEOWN BROWN.

CLEVELAND.

Amelia Bingham, with an exceptionally fine co., [illegible]

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THE FATAL CITY.

and made a favorable impression. The Four Cohans 15-20.

The Cleveland Theatre had another of those realistic melodramas that are so popular with the clientele of this house in Over Niagara Falls 8-13, and it drew crowded houses. The King of Detectives 15-20.

Kocian will hold forth at Grays' Armory 12.

It has at last leaked out that the new Colonial Theatre is to be devoted to high-class vaudeville.

WILLIAM CRASTON.

LOUISVILLE.

Macauley's will be dark until 11, when Bertha Galland will open a three nights' engagement in Notre Dame.

Alice Fisher will come for three nights 18, presenting for the first time here Mrs. Jack.

Ward and Vokes opened their annual engagement at the Avenue 7 in The Head Waiters, and are filling that popular playhouse at every performance.

The Royal Lilliputians 14-20.

Mascagni at the Auditorium 19, under the direction of James B. Camp. Cavalleria Rusticana will be the bill.

Raoul Pugno, the pianist, auspices of the Woman's Club, 16.

CHARLES D. CLARKE.

OMAHA.

At Boyd's Theatre Pudd'nhead Wilson, with William E. Gill in the title-role, attracted fair audiences 3, 4. Gertrude Coghlan in Alice of Old Vincennes to good business 5, 6. The supporting co. is very good and the audience quite enthusiastic. 'Way Down East repeated its former successes 7, 8. Gordon-Shay Opera co. 11, 12. A Stranger in New York 13. Busy Izzy 14, 15. Gordon-Shay Opera co., return engagement, 16, 17. The Power Behind the Throne 18. Frank Daniels 19, 20. A Convict's Daughter 21. Mary Mannering 23. When We Were Twenty-one 24. Florodora 25-27.

JOHN R. RINGWALT.

PORTLAND, ORE.

Manager Baker's presentation of The Masqueraders at his theatre 1-6 called for the full strength of the Neill co. and gave an opportunity to add to its already goodly number of hits. Shall We Forgive Her 7-13. Weber and Field's Fiddle-Dee-Dee 1-6 pleased capacity houses. Thomas Jefferson in Rip Van Winkle 10, 11.

Dan and Charles Mason did a large week's business at Cordray's in Adolph and Rudolph. E. J. Carpenter's A Little Outcast 7-13.

JOHN F. LOGAN.

Young Tobe Hoxie, alive, up-to-date. [illegible]

CORRESPONDENCE.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): [illegible] 1-6 in Captain Impudence, The Great Divorce Case, In the Heart of the Storm, A Child of the Slums, [illegible], Held by the Enemy, [illegible] and On the Frontier; large business. The Great White Diamond 8; good house; comedy effects excellent. The Fatal Wedding 10. The Major and the Judge 11.——AUDITORIUM (E. H. Collins, manager): Rogers Sisters 19, 20.——ITEM: Flames were discovered issuing from the Lyceum Theatre building at three o'clock on the morning of 8. The fire was extinguished with slight loss. J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (J. L. Kerr, manager): The Two Schools 4; excellent performance to fair house. Grace George in Pretty Peggy 6; pleasing performance to good business. Mascagni Opera co. in Cavalleria Rusticana 8; well attended; satisfaction. [illegible] Stock co. in The Wilderness 11. Bertha Galland 19, 20.——GRAND OPERA HOUSE (C. H. Plummer, manager): The Limited Mail 4-6; large upper house. New York Day by Day 8-10 drew fairly. For Her Children's Sake 11-13. The Silver Dagger 15-17. A Hidden Crime 18-20. Martin's U. T. C. 22-24. The Gambler's Daughter 25-27.——LYCEUM THEATRE ([illegible], manager): Du Barri by the [illegible] Stock co. 8-13; fine performance to good business. The Little Minister 15-20.——BASTABLE THEATRE (Shubert Brothers, managers): The Fays (return) 8-13; poor business.——ITEM: The funeral of Harry Johnston was held at the family residence in Delaware Street 10 and was strictly private.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, manager): Uncle Terry 6; good performances to fair house. Bennett-Moulton co. 8-13 opened with Darkest Russia; excellent performance to full house. Other plays The Duke's Daughter, Our Daily Bread, Shipwrecked, By the King's Command, The Outcast of Society, The Wheel of Fortune and The Dangers of New York. Vogel's Minstrels 15.——CRYPTIC THEATRE (H. E. Hirsch, manager): Garside, Condit, and Mack co. 1-6 closed with In the Heart of the Black Hills, The Banker and Jesse James; performances good; attendance light. Heart of Chicago 13.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Jere McAuliffe Stock co. 1-6 in Queen's Evidence, Myles Aroon, No Place Like Home, The Pitfalls of New York, and The Dentist to good business. Agnes Ardeck in The Scarlet Letter 8; poor play; inferior support; small audience. Foxy Grandpa 10; full house. Grace George 13. A Fight for Millions 17. Halford Stock co. 18-20. Vogel's Minstrels 25. Sky Farm 27.——ITEM: Frank Abbott, manager of the Foxy Grandpa co., was the guest of his parents here 10.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, manager): A Ruined Life 4-6; good audiences. The Heart of Chicago 8-10; co. and business fair. Two Little Waifs 11-13. A Gambler's Daughter 15-17. A Fight for Millions 18-20.——RAND'S OPERA HOUSE (M. Reis, manager): Foxy Grandpa 4; fair house. 'Way Down East 5; good audience. Julia Marlowe 6; large and delighted audience. Peck and His Mother-in-Law 8 pleased. The Wilderness 9; fine house. Kelcey-Shannon co. 13. Andrew Mack 19.

UTICA.—MAJESTIC THEATRE (Warren R. Day, manager): 'Way Down East 3 satisfied large audience. Dan Daly 4; poor performance to small house. Mildred Holland 6; excellent attraction; small audiences. The Limited Mail 8; large business. Grace George 9 to S. R. O.; fine performance. Old Arkansaw 11, 12. Uncle Terry 13. Sherlock Holmes 15. Hunting for Hawkins 16. Our New Minister 18. New York Day by Day 19, 20.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): What Happened to Jones Nov. 26; fair house and performance. Florodora 29 pleased good house. Jere Grady Stock co. closed week 1 to fair business; performances pleasing. Plays: The Ranch King, The Prisoner of Windom, Pawn Ticket 210, Garrison Girl, Fire Fly, The Country Postmaster, Struck Oil. The Scarlet Letter 9 canceled. A Runaway Girl 15. A Dutchman's Honeymoon 23.

ONEIDA.—THE MUNROE (E. J. Preston, manager): Marks Brothers co. closed a week of large business Nov. 29. Elks' Minstrels 1; S. R. O.; excellent performance. Joseph and William Jefferson in The Rivals 4; S. R. O.; excellent production. Circumstantial Evidence 8 pleased fair house. Old Arkansaw 12. New York Day by Day 18. Quincy Adams Sawyer 20. The Little Minister Jan. 2.

ALBANY.—EMPIRE THEATRE (Joseph Frank, manager): Everyman attracted a select audience 4. 'Way Down East 5, 6; usual large business. The Wilderness 8; fair house. Pretty Peggy 12. Sherlock Holmes 15.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Price of Honor 4-6 filled the house at each performance. The Two Little Waifs 8-10 another box-office winner. Cripple Creek 11-13.

SCHENECTADY.—ITEM: The Opera House Association, owners of the Van Curler, will on Jan. 1 declare a dividend of two per cent. This is the first dividend declared in its history, the profits previously having been used to pay the indebtedness on the building. The $1,000 to be paid annually on the mortgage has been laid aside to meet next year's payment. The theatre was built ten years ago.

ROCHESTER.—BAKER THEATRE (John E. Boyle, manager): For Her Children's Sake 8-10; large houses. New York Day by Day 11-13; good business. A Hidden Crime 15-17. A Runaway Match 18-20.——LYCEUM THEATRE (W. B. Corris, Jr., acting manager): The Wilderness 12, 13; light houses. Bertha Galland 15-17.——NATIONAL THEATRE (F. R. Lusscher, manager): The Chaperons 22.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut, manager): Mildred Holland 4; capacity pleased. The Limited Mail 8; fair business; pleasing performance. Foxy Grandpa 12. Grace George 15. Mamie Fleming 22-27.——KASSON OPERA HOUSE (A. L. Covell, manager): The Missouri Girl 8 deserved better business. Circumstantial Evidence 12.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (C. S. Smith, manager): All on Account of Eliza 5 drew well; pleasing performance. Phelan Stock co. 8-13 opened with A Wife's Devotion to S. R. O.; co. excellent. The Fatal Wedding 9 drew well; performance fair. Phelan Stock co. resumed 10 with A Bachelor's Honeymoon to capacity.

NEWARK.—SHERMAN OPERA HOUSE (H. B. Rogers, manager): Circumstantial Evidence 3; good attraction. Agnes Ardeck 5; fine attraction to fair house. Empire State Entertainers 6; poor attraction to good house. A Runaway Match 13. The Great White Diamond 16. The Fatal Wedding 19.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): The Cattle King 4; fair house pleased. New York Day by Day 5; fair house pleased. John Drew 6; S. R. O.; excellent satisfaction. Himmelein's Ideals 8-13 opened to capacity. Myrkle-Harder co. 15-20.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, managers): Agnes Ardeck 11 in The Scarlet Letter canceled. Culhane, Chase and Weston's Minstrels 25. Uncle Joshua Simpkins 30. Dot Karroll Jan. 1-3. Winchester 5. Martin's U. T. C. 9. Alaska 13.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): McKinney Brothers' Minstrels 2; good house and entertainment. The Burglar and the Waif 8 canceled. A Runaway Match 10. Kellar 18. A Breezy Time 29. Agnes Ardeck Jan. 3. The Prisoner of Zenda 6. A Dutchman's Honeymoon 8.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Jefferson De Angelis in The Emerald Isle 5 pleased large house. The Missouri Girl 8; light house not pleased. Circumstantial Evidence 11. The Black Crook 16. Agnes Herndon 18-20.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Grace George 5 in Pretty Peggy highly pleased small house. Mildred Holland 9 in The Lily and the Prince; fair house well pleased. Under Southern Skies 11.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): The Rivals 1; fine performance and house. The Lily and the Prince 5; excellent performance; good house. Marks Brothers 8, 9; good co. and houses.

JAMESTOWN.—SAMUELS OPERA HOUSE (E. J. Goodwin, manager): Coronation Choir 4; large audience pleased. A Desperate Chance 10. The Rivals 11. Mildred Holland 16.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): Uncle Terry 8 pleased small house.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, manager): Brandon Tynan gave a pleasing performance of Robert Emmet 4, 5 to good business. Martin's U. T. C. 6; large business; satisfactory performance. John Drew in The Mummy and the Humming Bird 8; excellent performance. Effie Ellsler in When Knighthood Was in Flower 9; large business pleased. The Major and the Judge 10. York State Folks 17.——ACADEMY OF MUSIC (A. J. Duffy, manager): A Ragged Hero 4-6; S. R. O.; excellent co. Joe Welch in The Peddler 8-10 pleased capacity houses. Looping the Loop 11-13.——NEW ARMORY (Fred C. Hand, manager): Mascagni 8 pleased large audience.——ITEM: Joe Welch gave a matinee 8, the proceeds of which were given to the newsboys for a Christmas dinner.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Chester De Vonde co. closed 1-6 with Hawk's Hand, The Fatal Kiss, and The Great Wide West to good business. Chicago Stock co. 8-13 opened in The Prince of Tramps to good business. Other plays: Prince Otto, Carmen, The Sleeping City and The Roving Red Rangers; business fair. Through the Center of the Earth 16. Reuben in New York 17. Effie Ellsler 18. Le Voyage en Suisse 19. Next Door 20. King Dramatic co. 22-27.—JOHNSTOWN OPERA HOUSE: New Eight Bells 4 pleased packed house. The Counterfeiters 5; satisfaction to fair business. A Turkish Texan, with George Parsons and Isabelle Urquhart, 6; clever attraction to fair business. Mahoney's Wedding Day 9 pleased fair business. Up York State 11. Romeo and Juliet 13. Oriental Troubadours 22. Florodora 23. Morrison's Faust 25. Tracy, the Outlaw 27.

ROCHESTER.—OPERA HOUSE (W. D. Campbell, manager): Leyburn Stock co. 1-3 canceled. Romeo and Juliet 4; large audience; excellent performance. Royer Brothers 5; good business and performance. A Desperate Chance 6; S. R. O.; good performance. Murray and Mackey 8-13 in The Dangers of a Great City, Beacon Lights, Captain Hearne, Love and Law, Oliver Twist, When New York Sleeps; large audiences; good performances. Bennett and Moulton co. 15-20. Shooting the Chutes 24. New York Day by Day 26. Coon Hollow Jan. 5. Devil Lane 8. In Convict Stripes 9.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Through the Center of the Earth 5 pleased small audience. The Flaming Arrow 6 pleased large audiences. Sons of Ham 8 canceled. The Red Cafe 8 pleased small house. Eight Bells 9; good performance; large audience. Under Two Flags 11 canceled. A Heart of Stone 12 canceled. John Drew 13. Kelly's Kids 15. Le Voyage en Suisse 16. The Old Homestead 17. The Wilderness 22. Huntley-Moore Stock co. 23-27.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Chester De Vonde Stock co. 8-13 presented A Drop of Poison, The Bond of Honor, Ten Ton Door, and A Fatal Kiss to large appreciative audiences. Up York State 12; S. R. O.; good performance. Through the Center of the Earth 15. Romeo and Juliet 16. Effie Ellsler 17. Le Voyage en Suisse 18. A Turkish Texan 20. Next Door 19. Niagara 25. Faust 27. King Dramatic co. 29-Jan. 3.

PITTSTON.—MUSIC HALL (C. C. King, manager): Ollie Halford Stock co. 1-6; satisfactory performances and business. Plays: Woman Against Woman, The Fatal Shot, Wicked London, City of New York, Sunset Mines, A Broken Oath, May Blossom, and Ten Nights in a Bar Room. Buffing Stock co. 8-13 failed to appear. Washburn's Minstrels 15. Looping the Loop 28.

CONNELLSVILLE.—THEATRE (Fred Robbins, manager): Hunting for Hawkins 2; fair business; excellent performance. A King of Tramps 4 pleased good house. The Counterfeiters 6; splendid business and performance. Edwards Stock co. 8-10 opened in The Power of Wealth to poor business. Other plays: Utah and Jesse James. Romeo and Juliet 11. Coon Hollow 12. Next Door 13.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): New York Day by Day 4; fair and pleased audience. Faust 6; good and very appreciative audience. King Dramatic co. 8-13; first half of week in Blue Jeans, Slaves of the Orient, A Guilty Mother, A Fatal Card, and Siberia to good business. A Country Kid 16. Philadelphia Orchestra 17.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, manager): Murray and Mackey Comedy co. closed week of 1-6 in Captain Hearne, U. S. A., Love and Law, and Lost in London to good business; fair co. Howe's Moving Pictures 8; fine pictures; packed house. The Sign of the Cross 9; excellent performance to S. R. O. Phelan Stock co. 15-20.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, manager): Through the Center of the Earth 6; good house pleased. Uncle Josh Spruceby 8; excellent co.; large audience. Eight Bells 10 pleased very good house. A Heart of Stone 11. Florodora 20. A Missouri Girl 22. Tracy, the Outlaw 23. Katie Emmett 25.

PUNXSUTAWNEY.—OPERA HOUSE (A. C. Ehlinger, manager): The Great Victor Show 5; good house pleased. The Burglar 6; good house well pleased. Bennett-Moulton co. 8-13 in Darkest Russia, Outcast of Society, A Daughter of the South, Prisoner of Algiers, The Pay Train, Struggle for Life, The Country Girl; good houses pleased.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Washburn's Minstrels 4; good house and co. The Flaming Arrow 5; good house. Byrne Brothers 6; good business. Aubrey Stock co. 8-13 opened to very good house. John Drew 15. When Knighthood Was in Flower 16. Le Voyage en Suisse 17. Denman Thompson 18.

CARLISLE.—OPERA HOUSE (W. H. Bretz, manager): Maloney's Wedding Day 6; good business and co. Elks' Memorial Service 7. Kelly's Kids 16. Florodora 22. The Missouri Girl 23. Katie Emmett 26. A Country Kid 29. When Reuben Comes to Town 30. Old Arkansa 31.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James E. Packer, manager): Faust 5 to large and well pleased audience. Eight Bells 8; fine performance; capacity house. Aubrey Stock co. 15-20. Winchester 23.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, manager): Maloney's Wedding Day 4; fair co. and patronage. Washburn's Minstrels 6; good business. Sons of Ham 9. The Parish Priest 12. Kelly's Kids 13. Florodora 16.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Rip Van Winkle 10. Missouri Girl 17. The Fatal Wedding 27. Mildred Holland 30. At Valley Forge Jan. 4.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Frankie Stock co. 8, presenting '49 to small attendance. Jefferson De Angelis 10; excellent co. to large business. Murray and Mackey co. 15-18. Dolly Varden 20.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Shooting the Chutes 5; good business; satisfactory performance. Simvelle's Romeo and Juliet 8; good performance to large house.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Superba 9; crowded house; good performance. Andrew Mack 17. Phelan Stock 22, 23.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, manager): Hunting for Hawkins 1; crowded house. Man to Man 10. Morrison's Faust 17.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Rip Van Winkle 13. A Country Kid 15. Under Southern Skies 17.

CUES.

Charles E. Evans will begin, about Feb. 1, a starring tour in George Arliss' comedy, There and Back, playing an engagement at the Princess Theatre.

Maurice Grau was slightly injured last Thursday when an electric car ran into his carriage. GOSSIP.

Through a typographical error it was announced that Laura Weston was married recently to Bert Cotay. The name of the bride should have appeared Lila Wilson.

The corrected list of engagements made through the Actors' Society for the new stock company at Proctor's Theatre, Montreal, is as follows: J. Henry Kolker as leading man in place of Joseph Kilgour; James Durkin, in place of T. J. Magrane; Katherine Clinton, Leon Henry, Victory Bateman, Barry O'Neil, and George Pauncefort.

Marie Dressler was reported last week to be slowly regaining her health at her home in this city. A benefit will be given for Miss Dressler at the Victoria Theatre on Jan. 4.

James T. Powers is rehearsing for his starring tour in George W. Lederer's new production, The Jewel of Asia, which may follow The Silver Slipper at the Broadway.

Heinrich Conried, director of the Irving Place Theatre, and Sam S. Shubert, of the Princess, are engaged in a merry war over a number of singers that they both need for their presentations—the one in German, the other in English—of Old Heidelberg. The singers were trained by Mr. Conried and appeared in his production of the play at the Irving Place some weeks ago. At the conclusion of the run there Mr. Shubert engaged the chorus for his production of the play in English. Now Herr Conried is going to revive the play, and he wants his singers back. But Mr. Shubert refuses to release them.

William De Shetley, manager of A Bull in a China Shop, and Edith Martinot, leading woman with the same company, were married at Litchfield, Minn., on Dec. 8.

James A. Ryan, business-manager for Porter J. White and formerly connected with the Nielsen Theatre, Sandusky, O., was in the city the past week.

Henry Miller has begun rehearsals of his new play in which Jessie Millward will play the principal female role.

William Pruette, of A Chinese Honeymoon, arrayed in pajamas, undertook to rescue from a burning flat last Thursday his two sons and his sister and succeeded only in getting himself arrested. The firemen had already saved his relations, but Mr. Pruette didn't know this and he bolted through the fire lines, with the result aforementioned.

THE PRISONERS' CHRISTMAS.

It is the custom of the inmates of Clinton Prison at Dannemora, N. Y., to give a theatrical performance on Christmas Day. This year they intend to change from their customary vaudeville and go into burlesque. R. A. Barnet has loaned them his manuscript of Jack and the Beanstalk, and has offered to help them in the stage management. Tony Pastor, who has many times before assisted them, will again lend his aid. But the prisoners stand sadly in need of costumes, and they send an appeal to the profession for assistance in that direction. Any sort of stage clothes will be most acceptable. Such articles may be sent to Lawrence Macy, No. 4683 Clinton Prison, Dannemora, N. Y.

THE RESURRECTION IN AMERICA.

Oscar Hammerstein purchased last week the American rights to Michael Morton's adaptation of Tolstoi's novel, "The Resurrection." Henri Bataille made the original dramatization of the book in French, and it is now running at the Odéon in Paris. Mr. Morton adapted it into English and, it is said, has succeeded well in preserving the strength and atmosphere of the story. Beerbohm Tree secured the English rights from Mr. Morton and is preparing to present the play in London. Mr. Hammerstein will make his production at the Victoria Theatre immediately after Viola Allen's engagement there in The Eternal City. Mr. Hammerstein intends to engage as strong a company as possible and to mount the play in magnificent fashion.

Young Tobe Hoxie, strong and natural.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY TRAMP: Madison, Neb., Dec. 16.
A BREEZY TIME (Eastern: Merle H. Norton, propr.; N. E. Tucker, mgr.): Youngstown, O., Dec. 16, Ashtabula 17.
A BREEZY TIME (Western: Merle H. Norton, propr.; Plymouth 26, Valparaiso 27, Blue Island, Ill., 28, Burlington, Wis., 29, Berlin 30, Waupun 31.
A BUNCH OF KEYS (Gus Bothner, mgr.): Macomb, Ill., Dec. 16, Bushnell 17, Mt. Sterling 18, Greenfield 19, East St. Louis 20, Alton 21, Jerseyville 22, Taylorville 23, Attica, Ind., 24, Lafayette 25, Plymouth 26, Valparaiso 27, Blue Island, Ill., 28, Burlington, Wis., 29, Berlin 30, Waupun 31.
A COUNTRY KID: Williamsport, Pa., Dec. 16, Hazleton 17, Shamokin 18, Mt. Carmel 19, Shamokin 20, Shenandoah 22, Allentown 23, Reading 24, Bethlehem 25, Royersford 26, Coatesville 27, Carlisle 29, Chambersburg 30, Hagerstown, Md., Jan. 1.
A DESPERATE CHANCE: Brooklyn, N. Y., Dec. 15-20, New York city 22-27, Brooklyn, N. Y., 29-Jan. 3.
A DESPERATE CHANCE: Lorain, O., Dec. 16, North East, Pa., 17, Minerva, O., 19, Steubenville 20, Dayton 25-27.
A FOXY BOY (W. F. Phillips, mgr.): Saint Peters, Minn., Dec. 16, Mankato 17, Faribault 18, Owatonna 19.
A GAMBLER'S DAUGHTER (Eastern: J. M. Ward and R. L. Crescy, mgrs.): Troy, N. Y., Dec. 15-17, Albany 18-20.
A GAMBLER'S DAUGHTER (Western: J. M. Ward and R. L. Crescy, mgrs.): Butte, Mont., Dec. 14-16, Anaconda 17, Missoula 18, Wallace, Ido., 19, Wardner 20.
A HIDDEN CRIME (Eugene Spafford, mgr.): Rochester, N. Y., Dec. 15-17, Syracuse 18-20, Utica 22, 23, Amsterdam 25, St. Johnsville 26, Schenectady 27.
A HOMESPUN HEART: Mansfield, O., Dec. 16, Medina 17, Akron 18-20, Ravenna 22, Warren 23, Painesville 24, Elyria 25, Norwalk 26, Lorain 27, Sandusky 29.
A HOOSIER DAISY (Bessie Clifton; G. H. Eldon, mgr.): Sigourney, Ia., Dec. 16, Cedar Rapids 17, Clinton 18, Moline, Ill., 19, Rock Island 20, Spring Valley 21, Kewanee 25, Macomb 26, Camp Point 27.
A JOLLY AMERICAN TRAMP: Montgomery, Ala., Dec. 16, Albany, Ga., 17, Americus 18, Brunswick 19, Jacksonville, Fla., 20, Savannah, Ga., 22, Charleston, S. C., 23, Columbia 24, Augusta, Ga., 25, Macon 26, Athens 27.
A KENTUCKY FEUD (Wm. T. Keough, mgr.): Pittsburg, Pa., Dec. 15-20, Cleveland, O., 29-Jan. 3.
A LITTLE OUTCAST (Gill and Fitzhugh, mgrs.): Kansas City, Mo., Dec. 13-20, Chicago, Ill., 21-Jan. 3.
A LITTLE OUTCAST (Western; E. J. Carpenter's; Oscar Gould, mgr.): Boise, Ido., Dec. 17, Logan 18, Pocatello 19, Brigham, U., 20, Ogden 22, Salt Lake 25-27, Park City 29, Lehi 30, American Forks 31.
A MILLIONAIRE TRAMP (Eastern: Elmer Walters; Geo. D. Walters, mgr.): Richmond, Ky., Dec. 16, Mt. Sterling 17, Charleston, W. Va., 19, St. Marys 20.
A MILLIONAIRE TRAMP (Western: Elmer Walters; Lawrence Russell, mgr.): Petersburg, Ill., Dec. 16, Taylorville 17, Clinton 18, Lincoln 19, Pana 20.
A MODERN MAGDALEN (Lyman Keene, mgr.): Brooklyn, N. Y., Dec. 15-20, Montreal, Can., 22-27, Burlington, Vt., 29, Brattleboro 30, Bellows Falls 31.
A MONTANA OUTLAW (Warner and Altman, mgrs.): Washington, D. C., Dec. 15-20, Philadelphia, Pa., 22-27, Hoboken, N. J., 29-Jan. 3.
A MOTHER'S HEART (Taylor and Irwin, mgrs.): Ashland, O., Dec. 16, Delphos 17, Findlay 18, St. Marys 19, Lima 20, Auburn, Ind., 22, Huntington 23, Wabash 24, Hartford City 25, Kokomo 26, Anderson 27.
A ROMANCE OF COON HOLLOW (I. V. Stroberg, mgr.): New York, N. Y., Dec. 15-20, Beaver Falls, Pa., 25, Wellsburg, W. Va., 26, Steubenville, O., 27, Uniontown, Pa., 29, Clarksburg, W. Va., 30, Fairmont 31, Wheeling Jan. 1-3.
A ROYAL FAMILY (Percy Haswell; Henry B. Harris, mgr.): Oskaloosa, Ia., Dec. 16, Ottumwa 17, Des Moines 22, Lincoln, Neb., 26, 27.
A ROYAL SLAVE (Harry Gordon, mgr.): Lorain, O., Dec. 17, Sandusky 18, Galion 19.
A RUINED LIFE (J. M. Ward and R. L. Crescy, mgrs.): Chicago, Ill., Dec. 14-20.
A RUN FOR HER MONEY: Iowa City, Ia., Dec. 16.
A STANDARD ARTICLE (Alma Stirling; Stirling and Cornell, mgrs.): Battle Creek, Mich., Dec. 16, Charlotte 17, Flint 18, Saginaw 19, 20, Grand Rapids 21-24, Cold Water 25, Hillsdale 26, Tecumseh 27.
A SECRET DISPATCH (M. O. Higgins, mgr.): Wichita, Kan., Dec. 17.
A STUDY IN RAGS: Summit, Miss., Dec. 16, 17, Brookhaven 18, 19.
A THOROUGHBRED TRAMP (Eastern: Elmer Walters; Frank M. Morgan, mgr.): Philadelphia, Pa., Dec. 15-20.
A THOROUGHBRED TRAMP (Western: Elmer Walters; Willie Dunlap, mgr.): Boone, Ia., Dec. 16, Spencer 17, Ft. Dodge 18, Des Moines 19, 20.
ACROSS THE DESERT (E. Hommel, mgr.): Rat Portage, Ont., Dec 15, 16, Winnipeg, Man., 17-20, Crookston, Minn., 22-27.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Baltimore, Md., Dec. 15-20, Jersey City, N. J., 22-27.
ALASKA (Lincoln J. Carter's): New York, N. Y., Dec. 15-20, Wallingford, Conn., 22, Fall River, Mass., 25-27, Franklin 29, Woonsocket 30, Clinton 31, Manchester, N. H., Jan. 1-3.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
ALLEN, VIOLA (The Eternal City): New York city, Nov. 17—indefinite.
ALPHONSE AND GASTON (Gus Hill's): Brooklyn, N. Y., Dec. 8-20, Newark, N. J., 22-27, New York city 29-Jan. 3.
AN AMERICAN GENTLEMAN: Chicago, Ill., Dec. 15-20.
AN AMERICAN HUSTLER (Geo. F. Hall; Gus Bothner, mgr.): Elwood, Ind., Dec. 16, Alexandria 17, Soldiers' Home 18, Marion 19, Dunkirk 20, Hartford City 22, Noblesville 23, Franklin 24, Columbus 25, Bloomington 26, Bradford 27.
ARE YOU A MASON: New York city Dec. 22-27.
ARE YOU A MASON (Julius Cahn, mgr.): Marion, Ind., Dec. 16, Kokomo 17, Logansport 18, Terre Haute 19, Olney, Ill., 20, Vincennes, Ind., 22, Washington 23, Henderson 24, Evansville 25, Arcola 26, Decatur 27.
ARIZONA (J. H. Palser, mgr.): Philadelphia, Pa., Dec. 8-27, Jersey City, N. J., 29-Jan. 3.
AT CRIPPLE CREEK: Brooklyn, N. Y., Dec. 15-20.
AT THE OLD CROSS ROADS: Kansas City, Mo., Dec. 14-20, St. Joseph 21, 22, Leavenworth, Kan., 23, Horton 24, Beatrice, Neb., 25, North Platte 27, Denver, Col., 28-Jan. 3.
AT VALLEY FORGE (Eastern): Circleville, O., Dec. 16, Jackson 17, Ironton 18, Zanesville 19, Martins Ferry 20, Wooster 25, Canton 26, Alliance 27, Warren 30, Greenville, Pa., 31, Youngstown, O., Jan. 2.
AUDREY: New York city Dec. 8—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 14—indefinite.
BANDIT AND CATTLE KING (Jas H. Wallick, mgr.): Providence, R. I., Dec. 15-20, Buffalo, N. Y., 22-27, Paterson, N. J., 29-Jan. 3.
BARRYMORE, ETHEL: New York city Oct. 6-Dec. 27, Philadelphia, Pa., 29-Jan. 3.
BATES, BLANCHE (The Darling of the Gods: David Belasco, mgr.): New York city Dec. 3—indefinite.
BECAUSE I LOVE YOU (Edward J. Hassan, mgr.): Springfield, Mass., Dec. 15-17, Hartford, Conn., 18-20, Buffalo, N. Y., 29-Jan. 3.
BELLEW, KYRLE (A Gentleman of France): Boston, Mass., Dec. 8-20, Providence, R. I., 22-27, Cleveland, O., 29-Jan. 3.
BEN HUR: Milwaukee, Wis., Dec. 15-20, St. Paul, Minn., 22-27, Minneapolis 29-Jan. 3.
BERESFORD, HARRY (J. J. Coleman, mgr.): Bakersfield, Cal., Dec. 16, Tulare 17, Fresno 18, Stockton 19, 20, San Jose 21, Oakland 22, Santa Rosa 23, Vallejo 24, Sacramento 25, Marysville 26, Napa City 27.
BEYOND PARDON (Fred G. Ross, mgr.): Elizabeth, N. J., Dec. 29-31.
BINGHAM, AMELIA: New York city Dec. 15-20, Boston, Mass., 22-Jan. 3.
BLAIR, EUGENIE (Zaza; Henri Gressitt, mgr.): Cincinnati, O., Dec. 14-20.
BLANEY STOCK: Newark, N. J.—indefinite.
BOYLE STOCK: Nashville, Tenn.—indefinite.
BOLIVER'S BUSY DAY: Baltimore, Md., Dec. 15-20.
BROWN'S IN TOWN (Frank Hennessy; Frank C. Rhoades, mgr.): Albuquerque, N. M., Dec. 16, Las Vegas 17, Raton 18, Trinidad, Col., 19, Lajunta 20.
BURGESS, NEIL (The County Fair): Philadelphia, Pa., Dec. 15-27.
BUSY IZZY (E. D. Stair, mgr.): Cedar Rapids, Ia., Dec. 18, Dubuque 19.
CALIFORNIA (Bronson and Norworth, mgrs.): Streator, Ill., Dec. 16, Pontiac 17, Spring Valley 18, Galesburg 19, Clinton, Ia., 20, Maquoketa 22, Belle Plain 23, Cedar Falls 24, Marshalltown 25, What Cheer 26, Ottumwa 27.
CAMPBELL, MRS. PATRICK: Philadelphia, Pa., Dec. 15-27, Brooklyn, N. Y., 29-Jan. 3.
CAPTAIN JINKS OF THE HORSE MARINES (P. J. Kennedy, mgr.): San Francisco, Cal., Dec. 8-21, San Jose 22, Stockton 23, Fresno 24, Los Angeles 25-27, Pasadena 29, Santa Barbara 30, Santa Cruz 31.
CARTER, MRS. LESLIE (David Belasco, mgr.): Boston, Mass., Dec. 15-Jan. 3.
CASEY'S TROUBLES (Kennedy and Gray, mgrs.): Sulphur Springs, Tex., Dec. 15, 16, Longview 17.
CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.
CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Saugerties, N. Y., Dec. 16, Haverstraw 18, Peekskill 19, White Plains 20, Port Chester 22, Naugatuck, Conn., 23, Torrington 24, Winsted 25, Wallingford 26, Mystic 27.
CLAXTON, KATE (The Two Orphans): Hot Springs, Ark., Dec. 16, Texarkana 17, Shreveport, La., 18, Beaumont, Tex., 19, Lake Charles, La., 20.
COGHLAN, GERTRUDE (Alice of Old Vincennes): Wichita, Kan., Dec. 16, Hutchinson 17, Kansas City, Mo., 18-20, Hannibal 25, Jacksonville, Ill., 26, Mattoon 27.
COGHLAN, ROSE: Memphis, Tenn., Dec. 16, Greenville, Miss., 17, Columbus 18, Birmingham, Ala., 19, Montgomery 20, Mobile 25, Pensacola, Fla., 26, Meridian, Miss., 27.
COHANS, THE FOUR (The Governor's Son; Fred Niblo, mgr.): Cleveland, O., Dec. 15-20, Chicago, Ill., 22-Jan. 3.
COLUMBIA STOCK: Chicago, Ill.—indefinite.
COLUMBIA STOCK: Washington, D. C.—indefinite.
COLUMBIA THEATRE STOCK: Philadelphia, Pa.—indefinite.
CRANE, W. H. (David Harum): Macon, Ga., Dec. 17, Savannah 18, Charleston, S. C., 19, Augusta, Ga., 20, Atlanta 22, 23, Birmingham, Ala., 24.
DARCY AND PECK'S STOCK: Philadelphia, Pa., Aug. 23—indefinite.
DAVID CARUTH (Porter J. White): Napanee, Ill., Dec. 16, Auburn 17, Frankfort, Ind., 25, Portland 26, Hartford City 27, Decatur 29, Muncie 31, Marion Jan. 1, New Castle 2, Springfield, O., 3.
DAVID HARUM: Fort Madison, Ia., Dec. 16, Canton 17, Peoria 25, Lincoln, Neb., 26, Springfield, Mo., 27, Hannibal 29, Keokuk, Ia., 30, Quincy 31, St. Joseph, Kan., Jan. 1, Leavenworth 2, Atchison 3.
DEARBORN STOCK: Chicago, Ill., Sept. 14—indefinite.
DE TOURNEY, MME. ELSIE (Edward G. Hirschaugh, mgr.): Boonville, Ind., Dec. 15, 16, Carbondale 22, 23, Cairo, Ill., 24, 25.
DEVIL'S LANE (Jas. F. Green, mgr.): Hagerstown, Md., Dec. 16, Martinsburg, W. Va., 17, Chambersburg, Pa., 18, Middletown 19, Columbia 20.
DE WOLFE, ELSIE (The Way of the World): Chicago, Ill., Dec. 8-20, Toledo, O., 27-Jan. 3.
DODGE, SANFORD (Harry L. Dixon): Redfield, S. D., Dec. 16, Huron 18, Pierre 20-22, Madison 26, Marshall, Minn., 27, Tracy 29, Pipestone 30.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 1—indefinite.
DOWN AND UP (Eastern: Geo. M. Perry, mgr.): Lisbon, O., Dec. 16, Salem 17, Alliance 18, Beaver Falls, Pa., 19, Youngstown 20, Steubenville 22, Cincinnati, O., Jan. 4-10.
DOWN BY THE SEA (Phil Hunt, mgr.): Laramie, Wyo., Dec. 16, Rawlins 17, Rock Springs 18, Park City, U., 20, Salt Lake 22-24, Ogden 25, Pocatello, Ido., 26, Boise City 27, La Grande, Ore., 29, Pendleton 30, Colfax, Wash., 31, Spokane Jan. 1-3.
DOWN MOBILE (Lincoln J. Carter's): Independence, Kan., Dec. 16, Parsons 17, Joplin, Mo., 21, Carthage 29, Weir City 30, Cherokee 31, Pittsburg, Kan., Jan. 1, Ottawa 2, Topeka 3.
DREW, JOHN: Wilmington, Del., Dec. 16, Trenton, N. J., 17, Orange 18, Yonkers, N. Y., 20, Philadelphia, Pa., 22-26.
DUFFY'S JUBILEE (Frank W. Nason, mgr.): Emporium, Pa., Dec. 19, Driftwood 20.
DUSE, ELEONORA: Chicago, Ill., Dec. 15-27, St. Louis, Mo., 29-Jan. 3.
EAST LYNNE (Grace G. Hamilton; C. H. Ackerman, mgr.): Suffern, N. Y., Dec. 16, Ellenville 17, Catskill 18, Woodstock 19, Ilion 20.
EAST LYNNE (Rebecca Warren; Frank Burt, mgr.): Beardstown, Ill., Dec. 16, Pana 17, Alton 18, Carlinville 19, Springfield 20.
EASY MARK: Warren, Mass., Dec. 16, Middleboro 18, Plymouth 19, 20.
EDESON, ROBERT (Soldiers of Fortune; Henry B. Harris, mgr.): St. Louis, Mo., Dec. 21-27, Chicago, Ill., 29-Jan. 11.
EIGHT BELLS (Byrne Brothers): Elizabeth, N. J. Dec. 18.
ELITE STOCK (F. M. Gotthold, mgr.): Brooklyn, N. Y., Aug. 30—indefinite.
ELMDALE FARM: Oelwein, Ia., Dec. 16, Waterloo 17, Dubuque 18, Galena, Ill., 19, Freeport 20.
EMPIRE THEATRE STOCK: Washington, D. C. Dec. 15-20, Lancaster, Pa., 22, Wilmington, Del 23, Trenton, N. J., 24, Springfield, Mass., 26, Orange 27.
EVERYMAN: Baltimore, Md., Dec. 15-20.
FAD AND FOLLY (Mrs. Osborn, mgr.): New York city Nov. 29—indefinite.
FAUST (Hubert Labadie): Prescott, Ark., Dec. 19, Benton 20, Pine Bluff 22, Van Buren 25.
FAUST (Morrison's; Jules Murry, mgr.): Cumberland, Md., Dec. 16, Piedmont, W. Va., 17, Clarksburg 18, Fairmont 19, Uniontown 20.
FAVERSHAM, WM.: New York city Nov. 17—indefinite.
FAWCETT STOCK: Minneapolis, Minn.—indefinite.
FERRIS STOCK (Dick Ferris): Minneapolis, Minn.—indefinite.
FINNIGAN'S BALL (Ollie Mack, mgr.): Pasadena, Cal., Nov. 16, Riverside 17, Santa Ana 18, San Diego 19, 20.
FISHER, ALICE (Mrs. Jack): Terre Haute, Ind., Dec. 15, 16, Evansville 17, Louisville, Ky., 18-20, Toledo, O., 25, Flint, Mich., 26, Saginaw 27.
FISHER STOCK: San Francisco, Cal.—indefinite.
FISKE, MRS.: New York city Nov. 10—indefinite.
FORBES, MARY ELIZABETH (Barbara Frietchie; Scott Seaton, mgr.): La Crosse, Wis., Dec. 16, Sparta 17, Tomah 18, Wausau 19, Fond du Lac 25, Green Bay 26, Marinette 27, Appleton 29, Janesville 30, Beloit Jan. 1.
FOREPAUGH STOCK: Philadelphia, Pa.—indefinite.
FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., Dec. 15-20, Albany, N. Y., 22-27, Newark, N. J., 29-Jan. 3.
FOR HER SAKE (Eastern: E. J. Carpenter's; Marysville, Kan., Dec. 16, Seneca 17, Frankfort 18, Horton 19, Atchison 20, Clay Center 21, Wamego 23.
FOR HER SAKE (Western: E. J. Carpenter's; Geo. F. Hopper, mgr.): Clarksville, Tex., Dec. 16, Dennison 17, Durant 18, Gainesville 19, Ardmore, I. T., 20, Oklahoma City, Okla., 22, El Reno 23.
FOR LOVE AND HONOR (Ed N. McDowell, mgr.): Providence, R. I., Dec. 22-27, Worcester, Mass., 29-Jan. 3.
FOXY GRANDPA: Springfield, Mass., Dec. 25, Holyoke 26, Northampton 27, Boston 29-Jan. 3.
FRAWLEY DANIEL (James Neill and Daniel Frawley, props.): Manila, P. I.—indefinite.
GALLAND, BERTHA (Notre Dame): Rochester, N. Y., Dec. 15-17, Ithaca 18, Syracuse 19, 20, Baltimore, Md., 22-27, Elizabeth, N. J., 29, Easton, Pa., 30, Reading 31, Harrisburg Jan. 1, Scranton 2, Wilkes-Barre 3.
GARRICK THEATRE (Chas. C. Vaught, mgr.): Chicago, Ill.—indefinite.
GILLETTE, WM. (Sherlock Holmes): Philadelphia, Pa., Dec. 15-27.
GILMORE, PAUL (The Tyranny of Tears; Phil Robson, mgr.): El Paso, Tex., Dec. 16, Tucson, Ariz., 17, Phoenix 18, Prescott 19, San Diego, Cal., 25, Riverside 26, San Bernardino 27, Los Angeles 29-31.
GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.
GOODWIN, N. C., AND MAXINE ELLIOTT: New York city Dec. 1-Jan. 24.
GORMAND AND FORD: Springfield, Mass., Dec. 15-20.
GRAND OPERA HOUSE STOCK: Philadelphia, Pa.—indefinite.
GRAND STOCK: Pittsburg, Pa.—indefinite.
GRANTLEY, HELEN (Her Lord and Master): St. Joseph, Mo., Dec. 17.
GREENWALL STOCK (Greenwall Theatrical Circuit Co., props.; David A. Weis, mgr.): Brooklyn, N. Y. Aug. 30—indefinite.
GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 30—indefinite.
GRIFFITH, JOHN (Macbeth; Alden Benedict, prop.; A. H. Sheldon, mgr.): Hamilton, Can., Dec. 16, Brantford 17, Guelph 18, Galt 19, Berlin 20.
GYPSY JACK (Willis Granger; E. C. White, mgr.): St. Louis, Mo., Dec. 14-20.
HACKETT, JAS. K. (The Crisis): New York city Nov. 17-Dec. 27, Boston, Mass., 29-Jan. 3.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Ardmore, I. T., Dec. 16, Oklahoma City, Ok. T., 17, Guthrie 18, Winfield, Kan., 19, Wichita 20, Hutchinson 22, Emporia 23, Abilene 24, Topeka 25, Ottawa 26, St. Joseph, Mo., 27-29.
HANS HANSON (Jas. T. McAlpin, prop.): Halstead, Kan., Dec. 16, Kingman 19, Anthony 20, Harper 22, Caldwell 23, Pond Creek, Okla., 24, Enid 25, Hennessey 26, Kingfisher 27, El Reno 29, Purcell 30, Pauls Valley 31, Davis, I. T., Jan. 1, Ardmore 2, Gainesville 3.
HAPPY HOOLIGAN (Gus Hill's): St. Paul, Minn., Dec. 14-20, Minneapolis 21-27, South Chicago, Ill., 28, Elgin 29, Aurora 30, Streator 31.
HARNED, VIRGINIA (Iris): Chicago, Ill., Dec. 15-20, Detroit, Mich., 29-Jan. 3.
HARVEY, MARTIN: Washington, D. C., Dec. 15-20.
HAWTREY, CHARLES: Toronto, Can., Dec. 15-20, Chicago, Ill., 22-Jan. 3.
HEARTS OF OAK (William B. Gross, mgr.): Livingston, Mont., Dec. 16, Billings 17, Fargo, N. D., 18-25, Winnipeg, Man., 26, 27, Grand Forks, N. D., 29.
HELLO, BILL (Goodhue and Kellogg, mgrs.): Nebraska City, Neb., Dec. 16, Beatrice 17, Junction City, Kan., 18, Emporia 19, Lawrence 20, Leavenworth 21, Wichita 25, Dodge City 26, La Junta, Col., 27.
HERBERT STOCK: New York city—indefinite.
HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Marion, Ind., Dec. 19.
HOLLAND, MILDRED (The Lily and the Prince; Edward C. White, mgr.): Jamestown, N. Y., Dec. 16, Olean 17, Hornellsville 18, Elmira 19, Corning 20, Oneonta 22, Binghamton 25, Carbondale, Pa., 26, Hazleton 27.
HOOLIGAN'S TROUBLES (J. E. Murray, mgr.): Le Roy, N. Y., Dec. 16, Warsaw 17, Batavia 18, Lockport 19, Niagara Falls 20.
HUMAN HEARTS (Eastern: J. M. Blanchard, mgr.): Syracuse, N. Y., Dec. 15-17, Rochester 18-20, Pittsburg, Pa., 22-27, Buffalo, N. Y., 29-Jan. 3.
HUMAN HEARTS (Western: Jas. R. Brogan, mgr.): Hannibal, Mo., Dec. 16, Quincy, Ill., 17, Keokuk, Ia., 18, Ft. Madison 19.
HUMAN HEARTS (Southern: Harry Pennypacker, mgr.): Bedford, Ind., Dec. 16, Columbus 17, Franklin 18, Bloomington 19, Evansville 21, Terre Haute 25, Danville, Ill., 26, Kankakee 27, La Salle 28.
HUNTING FOR HAWKINS (Western: Wm. Gray, mgr.): Reno, Nev., Dec. 22, Grass Valley, Cal., 23, Nevada 24, Stockton 25, Marysville 27, Woodland 27, Napa 29, Oakland 30, 31, San Jose Jan. 1.
IN CONVICT STRIPES (Bert St. John, mgr.): Battle Creek, Mich., Dec. 20.
IN THE DESERT (Gus Hill's): Chicago, Ill., Dec. 21-27.
IRVING, ISABELLE (The Crisis): Keokuk, Ia., Dec. 16.
IRVING PLACE STOCK (Heinrich Conried, mgr.): New York city—indefinite.
JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Cincinnati, O., Dec. 14-20, Indianapolis, Ind., 22-27, Columbus, O., 29-31, Dayton Jan. 1-3.
JAMES BOYS IN MISSOURI (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Portland, Ore., Dec. 14-20, Astoria 22, Oregon City 23, Salem 24, Albany 25, Eugene 26, Roseburg, Cal., 27, Chico 29, Sacramento 30, 31, Fresno Jan. 1.
JAMES, LOUIS, AND FREDERICK WARDE: Jackson, Miss., Dec. 16, Natchez 17, Vicksburg 18, Greenville 19, Memphis, Tenn., 20, Springfield, Mo., 22, Joplin 23, Kansas City 25-27.
JUST STRUCK TOWN (Jules Walters): Chicago, Ill., Dec. 14-20.
KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): Ironton, O., Dec. 16, Huntington, W. Va., 17, Portsmouth, O., 18, Parkersburg, W. Va., 19, Zanesville, O., 20, Coshocton 22, Canal Dover 23, Wooster 24, Mansfield 25, Sandusky 26, 27, Lorain 29, Fremont 30.
KELSEY, HERBERT, AND EFFIE SHANNON (E. J. Abram, mgr.): Albany, N. Y., Dec. 16, Schenectady 17, Reading, Pa., 19, Wilkes-Barre 20.
KIDDER, KATHERYN (Jules Murray, mgr.): Syracuse, N. Y., Dec. 25, Amsterdam 26, Troy 27, Glens Falls 29, Cohoes 30, Oneonta 31, Binghamton Jan. 1, Pittston, Pa., 2, Scranton 3.
KIDNAPPED IN NEW YORK (Barney Gilmore's): Detroit, Mich., Dec. 14-20.
LANGTRY, MRS.: New York city Dec. 29-Jan 3.
LE MOYNE, MRS. (Geo. Brennan, mgr.): Asheville, N. C., Dec. 16, Knoxville, Tenn., 17, Chattanooga 18, Atlanta, Ga., 19, 20, Greenville, S. C., 22, Columbia 23, Augusta, Ga., 24, Savannah 25, Jacksonville, Fla., 26, Brunswick, Ga., 27.
LE VOYAGE EN SUISSE (A. G. Delamater, mgr.): Lancaster, Pa., Dec. 16, Harrisburg 17, Altoona 18, Johnstown 19, McKeesport 20, Pittsburg 22-27.
LEWIS, HORACE (A Poor Relation; Fred G. Berger, mgr.) Houston, Tex., Dec. 16, Waco 17, Dallas 18, Ft. Worth 19, Tyler 20, Texarkana, Ark., 22, Hot Springs 24, Little Rock 25, Pine Bluff 26, Helena 27.
LOOPING THE LOOP: Newark, N. J., Dec. 15-20.
LOST IN THE DESERT: Flint, Mich., Dec. 16, Owosso 17, Lansing 18, Dowagiac 19, Benton Harbor 20, Chicago, Ill., 21-27, St. Louis, Mo., 28-Jan. 3.
LOST RIVER: Crookston, Minn., Dec. 16, Winnipeg, Man., 25, 26, Grand Forks, N. D., 27, Brainerd, Minn., 29, St. Cloud 30, Duluth 31.
LOST RIVER (A. Jules Murry, mgr.): Paterson, N. J., Dec. 25-27, New York city 29-Jan. 3.
LOVERS' LANE (Eastern): Waterbury, Conn., Dec. 25, Taunton, Mass., 26, Woonsocket, R. I., 27, Providence 29-Jan. 3.
LOVERS' LANE (Western): St. Joseph, Mo., Dec. 25, Topeka, Kan., 26, Fort Scott 27, Joplin, Mo., 29, Galena, Kan., 29, Springfield, Mo., 30, Memphis, Tenn., 31-Jan. 1.
LYMAN BROTHERS (A Merry Chase): Natchez, Miss., Dec. 16, Port Gibson 17.
McCARTHY'S MISHAPS (Ferguson and Mack; H. L. Lawrence, mgr.): Omaha, Neb., Dec. 16, 17, Council Bluffs, Ia., 18, Yankton, S. D., 19, Sioux City, Ia., 20, Sioux Falls, S. D., 21.
MACDOWELL, MELBOURNE: New Orleans, La., Nov. 16-Dec. 20.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Chicago, Ill., Dec. 7-20, Cleveland, O., 22-27, Toledo 29-31.
MACK, ANDREW: Newburg, N. Y., Dec. 16, Albany 17, Glens Falls 18, Troy 19, Schenectady 20, Utica 25, Scranton, Pa., 27, Wilkes-Barre 27.
MALONEY'S WEDDING DAY (Jas. L. McCabe; Geo. A. Fraser, mgr.): Morgantown, W. Va., Dec. 19, New Martinsburg 22, St. Marys, O., 23, Middleport 24, Athens 25, Gallipolis 26, Parkersburg, W. Va., 27.
MANNERING, MARY: New York city, Nov. 3-Dec. 27, Providence, R. I., 29-Jan. 3.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Dec. 1—indefinite.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Kankakee, Ill., Dec. 22, Elgin 23, Beloit, Wis., 24, Janesville 25, Madison 26, Racine 27, St. Paul, Minn., 29-Jan. 3.
MAN TO MAN (Butterfield and Bromilow, mgrs.): St. Marys, W. Va., Dec. 16, Marietta, O., 17, Parkersburg, W. Va., 18, Huntington 19, Cincinnati, O., 21-27, Anderson, Ind., 28, Elwood 29, Kokomo 30, Lafayette 31.
MARLOWE, JULIA: New York city Dec. 8—indefinite.
MELVILLE, ROSE: Dallas, Tex., Dec. 16, Shreveport, La., 17, Little Rock, Ark., 18, Fort Smith 19, Springfield, Mo., 20, Kansas City 21-27.
MICKEY FINN (Perry and Burns; Chas. F. Edwards, mgr.): Beaver Falls, Pa., Dec. 17, East Palestine, O., 18, Salem 19, Waynesburg, Pa., 20, Bellaire, O., 22, McConnellsville 23, Logan 24, Springfield 25, Martinsville 26, Marion 27.
MISSISSIPPI: Springfield, O., Dec. 15, 16, Newark 17, Coshocton 18, Millersburg 19, Canton 20.
M'LISS (Spencer and Abern, mgrs.): Elgin, Ill., Dec. 20, Goshen, Ind., 22, South Bend 23, Kalamazoo, Mich., 25, Coldwater 26, Adrian 27, Toledo, O., 28-31, Columbus Jan. 1-3.
MORRISON, LEWIS: Newport, Ark., Dec. 16, Little Rock 17, Hot Springs 18, Texarkana 19, Shreveport, La., 20, Paris, Tex., 22, Greenville 23, Dallas 25, Marlin 26, Fort Worth 27.
MR. PLASTER OF PARIS (L. G. Mercer, mgr.): Dyersburg, Tenn., Dec. 16, Covington 17, Jackson 18, Columbia 19.
MR. JOLLY OF JOLIET (H. T. Wickham, mgr.): Mankato, Minn., Dec. 22, Austin 23, Waterloo, Ia., 24, Dubuque 25, Decorah 26, Cedar Rapids 27, Iowa Falls 29, Fort Dodge 30, Sioux City 31, Jan. 1, Marshalltown 2, Des Moines 3.
MURPHY, JOSEPH: Detroit, Mich., Dec. 14-20, Cleveland, O., 22-27, Akron 29, Youngstown 30, Sandusky 31, Toledo Jan. 1-3.
MURRAY AND MACK (A Night on Broadway; Ollie Mack, mgr.): Denver, Col., Dec. 14-20.
MY FRIEND FROM ARKANSAW (Robt. Sherman, mgr.): Marshall, Tex., Dec. 17, Texarkana, Ark., 18, Arkadelphia 19, Hot Springs 20, Marvalton 22, Dardanell 23, Fayette 24, Webb City, Mo., 25.
NEILL-FRAWLEY (Leigh D. Bruchart, mgr.): Manila, P. I.—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): Salt Lake City, U., Dec., 15-17, Los Angeles, Cal., 21-Feb. 16.
NEILL STOCK (Geo. L. Baker, mgr.): Portland, Ore., Sept. 1—indefinite.
NEW AMSTERDAM THEATRE STOCK: Chicago, Ill.—indefinite.
NEW YORK DAY BY DAY: Albany, N. Y., Dec. 16, 17, Oneida 18, Utica 19, 20.
NEXT DOOR (Royer Bros.): Mt. Pleasant, Pa., Dec. 16, Irwin 17, Jeannette 18, Altoona 19, Johnstown 20, Curwensville 22, Clearfield 23, Philipsburg 24, Punxsutawney 25, Lewiston 26, Sunbury 27.
NOBODY'S CLAIM (Chas. A. Holden, mgr.): Kingston, Can., Dec. 15-20, Montreal 22-27.
NOT GUILTY (E. A. Schiller, mgr.): Boston, Mass., Dec. 15-20.
OLCOTT, CHAUNCEY: Trenton, N. J., Dec. 16, Reading, Pa., 17, Scranton 18, 19, Wilkes-Barre 20, Philadelphia 29-Jan. 3.
OLD ARKANSAW (Will F. Lindsay, mgr.): Oxford, N. Y., Dec. 16, Oneonta 17, Susquehanna, Pa., 18, Olyphant 19, Berwick 20, Bloomsburg 22, Milton 23, Lewisburg 25, Danville 27.
OLD JED PROUTY (William Henry Rudolph, mgr.): Portage, Wis., Dec. 16, Wausau 17, Rhinelander 18, Escanaba, Mich., 19, Soo 20, Soo, Can., 22, Marquette, Mich., 23, Hancock 24, Calumet 25, Ashland 26, West Superior, Wis., 27.
O'NEILL, JAMES: Washington, D. C., Dec. 15-20, Baltimore, Md., 22-27.
ONLY A SHOP GIRL (H. H. Winchell, mgr.): St. Louis, Mo., Dec. 21-27, Chicago, Ill., 28-Jan. 10.
OTHER PEOPLE'S MONEY (May Sargent; F. L. Johnson, mgr.): Missoula, Mont., Dec. 22, Philipsburg 23, Butte 25-27, Boulder 29, Anaconda 30, Great Falls 31, Helena Jan. 1, Bozeman 3.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Schenectady, N. Y., Dec. 15, 16, Utica 17, 18, Scranton, Pa., 25, Binghamton, N. Y., 26, 27, Mahanoy City 29, Mt. Carmel 30, Bridgeton, N. J., 31, Trenton Jan. 1, West Chester, Pa., 2, Reading 3.
OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Pittsburg, Pa., Dec. 15-20, McKeesport 22, Greensburg 23, Latrobe 24, Altoona 25, Reading 26, Chester 27, Phoenixville 29, Trenton, N. J., 30, Passaic 31, Elizabeth Jan. 1-3.
OVER THE FENCE: Stillwater, Minn., Dec. 16, Winona 18, Eau Claire, Wis., 19, Rock Island, Ill., 21, Muscatine, Ia., 25, Clinton 26, Moline, Ill., 27.
OWEN, WILLIAM (The School for Scandal; Matt. Sheeley, mgr.): Ripon, Wis., Dec. 16, Berlin 17, Beaver Dam 18, Watertown 19, Waupun 20, Oshkosh 22-25, Kenosha 26, Marengo, Ill., 29.
PAT MALONEY (Frank W. Nason, mgr.): Eldred, Pa., Dec. 16, Port Allegheny 17, Austin 18.
PAYTON STOCK (Corse Payton, prop.; David J. Ramage, mgr.): Boston, Mass., Aug. 18—indefinite.
PECK AND HIS MOTHER-IN-LAW (Edgar Selden, mgr.): Philadelphia, Pa., Dec. 15-20, Boston, Mass., 22-27, Baltimore, Md., 29-Jan. 3.
PECK'S BAD BOY (Eastern): Wellsville, O., Dec. 18, Logan 19, Nelsonville 20.

IRENE FRANKLIN.

Irene Franklin, whose admirers have named her "Dainty Irene," is one of the most popular comediennes in vaudeville. From a child prodigy she has blossomed forth into a full-fledged actress, retaining, however, all the charm that characterized her work as a child. After establishing herself in her native land she went to Australia about three years ago, and her success there was phenomenal. She added new songs to her repertoire constantly and as the months went by she became more and more dear to the hearts of the enthusiastic Antipodeans. In England, too, she was equally successful. She returned home a few months ago and was received with open arms. She has just finished a tour of the Hopkins and Orpheum circuits and the hits she has made prove that she is more popular than ever.

PECK'S BAD BOY (Northern; Leroy J. French, prop.): Rich Hill, Mo., Dec. 16, Lamar 18, Pierce City 19, Columbus 20, Oswego, Kan., 22, Weir City 23, Cherokee 24, Pittsburg 25, West Mineral 26, Joplin, Mo., 27.
PENNSYLVANIA (C. S. Callahan, mgr.): Denver, Col., Dec. 14-20, Idaho Springs 22, Central City 23, Cripple Creek 25, Pueblo 26, La Junta 27, Great Bend, Kan., 29, Sterling 30, Hutchinson 31, Wichita Jan. 1.
PIKE THEATRE (D. H. Hunt, mgr.): Cincinnati, O., Sept. 28—indefinite.
PROCTOR STOCK: Montreal, Can.—indefinite.
PUDD'NHEAD WILSON (Shipman Bros., mgrs.): McPherson, Kan., Dec. 16, Abilene 17, Salina 18, Junction City 19, Manhattan 20, Atchison 25, Wamego 26, Topeka 27.
QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Stratford, Can., Dec. 16, London 17, Woodstock 18, Brantford 19, Hamilton 20, Baltimore, Md., 22-27, Bethlehem, Pa., 30, Allentown 31, Reading Jan. 1, Harrisburg 2, Trenton, N. J., 3.
QUINCY ADAMS SAWYER: Albany, N. Y., Dec. 25-27.
RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.
RAYS, THE (Johnny and Emma; A Hot Old Time): Columbus, O., Dec. 18, Baltimore, Md., 29-Jan. 3.
REUBEN IN NEW YORK (John Curran, mgr.): Huntington, Pa., Dec. 16, Johnstown 17, Hagerstown, Md., 18, Frederick 19, Annapolis 20.
REYNOLDS, HARRINGTON: San Francisco, Cal., Sept. 29—indefinite.
RIP VAN WINKLE (E. J. Carpenter's; J. A. Simon): Macon, Mo., Dec. 17, Centralia 18, Carrollton 19, Marshall 20, Richmond 22, Horton, Kan., 23, Falls City, Neb., 25, Lawrence, Kan., 26, St. Joseph, Mo., 27.
ROBERT EMMETT: Brooklyn, N. Y., Dec. 22-27, Peekskill 29, Utica 30, Syracuse 31, Jan. 1, Cortland 2, Elmira 3.
ROBERTS, FLORENCE (Belasco and Thall, mgrs.): Spokane, Wash., Dec. 15-20, Seattle 21-Jan. 3, Portland, Ore., 4-10.
ROBSON, ANDREW (Richard Carvel; R. G. Herndon, mgr.): Everett, Wash., Dec. 16, Vancouver, B. C., 17, New Westminster 18, Victoria, Wash., 19, Tacoma 20, Portland, Ore., 21.
ROBSON, ELEANOR (Audrey): New York city Nov. 24—indefinite.
RUDOLPH AND ADOLPH (Mason and Mason): San Francisco, Cal., Dec. 14-20, San Jose 25, Oakland 27, Fresno 28, Bakersfield 29, Santa Barbara 30, Santa Ana 31.
RUPERT OF HENTZAU: Findlay, O., Dec. 16, Mansfield 17, Canton 18, Massillon 19, Akron 20, Zanesville 25, Newark 26, Circleville 27, Columbus 29-31.
RUSSELL, ANNIE: Washington, D. C., Dec. 29-Jan. 3.
SANDY BOTTOM (Hampton and Hopkins, mgrs.): Seattle, Wash., Dec. 21, Victoria, B. C., 29, Nanaimo 30, Westminster 31, Vancouver, Wash., Jan. 1, Whatcom 2, Everett 3.
SERGEANT JAMES: Detroit, Mich., Dec. 22-28, Cincinnati, O., 29-Jan. 3.
SHOOTING THE CHUTES (Ollie Mack, mgr.): Mercer, Pa., Dec. 16, Greenville 17, Warren 18, Titusville 19, Oil City 20.
SHORE ACRES (William B. Gross, mgr.): San Bernardino, Cal., Dec. 16, Ventura 17, Santa Barbara 18, Watsonville 19, Oakland 20, 21, Santa Rosa 22-25, Santa Cruz 26, San Jose 27, 28.
SIDE TRACKED (Jules Walters; Jas. F. Fulton, mgr.): Butte, Mont., Dec. 14-17, Spokane, Wash., 22-24, Walla Walla 25.
SIDE TRACKED (Jules Walters): Chicago, Ill., Dec. 14-20.
SI PLUNKARD (J. C. Lewis): Black River Falls, Wis., Dec. 16, Chippewa Falls 17, Marshfield 18, Grand Rapids, Mich., 19, Appleton 20.
SKY FARM: Scranton, Pa., Dec. 16, Easton 17, Holyoke, Mass., 25, North Adams 26, Poughkeepsie, N. Y., 27.
SONS OF HAM: Worcester, Mass., Dec. 20.
SOTHERN, E. H.: Pittsburg, Pa., Dec. 15-20, Washington, D. C., 22-27, New York city 29-Jan. 3.
SPOONER STOCK (Mrs. Spooner, prop.; Wm. McAllister, mgr.): Brooklyn, N. Y., Aug. 25—indefinite.
SPORTING LIFE (Walter Sanford, mgr.): Cedar Rapids, Ia., Dec. 16, Iowa City 17.
SPOTLESS TOWN (Gus Hill's; Al. Dolson, mgr.): Boston, Mass., Dec. 15-20, Providence, R. I., 22-27, Brooklyn, N. Y., 29-Jan. 3.
STANDARD THEATRE STOCK: Philadelphia, Pa.—indefinite.
STODDART, JOHN H. (Bonnie Brier Bush): Piqua, O., Dec. 25, Anderson, Ind., 26, Marion 27, Ft. Wayne 29, Indianapolis 30, 31, Louisville, Ky., Jan. 1-3.
SUBURBAN: Chicago, Ill., Dec. 7-20.
SULLY, DANIEL (The Parish Priest): Jersey City, N. J., Dec. 15-20.
SUPERBA (Hanlon's): Hartford, Conn., Dec. 19, 20.
SWEET CLOVER (Broadhurst and Currie, mgrs.): Buffalo, N. Y., Dec. 15-20, Warren, Pa., 22, Titusville 23, New Castle 24, Uniontown 25, McKeesport 26, Meadville 27.
TEN NIGHTS IN A BAR ROOM (Primrose's: Burlington, Ia., Dec. 16, Keokuk 17, Monmouth, Ill., 18.
TEN NIGHTS IN A BAR ROOM (W. A. Eller, mgr.): Randolph, Kan., Dec. 16, St. Marys 17, Rossville 18, Perry 19.
TEN NIGHTS IN A BAR ROOM (Al. W. Martin's; Chas. A. White, mgr.): New York city Dec. 15-20.
THANHOUSER STOCK: Milwaukee, Wis., July 2—indefinite.
THE BIRD IN THE CAGE: Fall River, Mass., Dec. 16, New Bedford 17.
THE BLACK VIPERS: Kansas City, Mo., Dec. 14-20, St. Louis 21-27.
THE BOY TRAMP (W. H. Riley, mgr.): Madison, Neb., Dec. 16.
THE CLIMBERS: New Orleans, La., Dec. 15-20, Memphis, Tenn., 22, Nashville 23, Chattanooga 24, Atlanta, Ga., 25, Lexington 26, Dayton 27.
THE CONVICT'S DAUGHTER (Eastern: Wesley B. Schram, mgr.): Toronto, Can., Dec. 15-20, Hamilton 22, St. Catharines 23, Niagara Falls, N. Y., 24, Elmira 25, Corning 26, Auburn 27, Gloversville 29, Amsterdam 30, Schenectady 31.
THE CONVICT'S DAUGHTER (Middle: Geo. Samuels; J. D. Newman, mgr.): Yates Center, Kan. Dec. 16, Augusta 17.
THE CONVICT'S DAUGHTER (Western: Roland C. Pray, mgr.): Emporia, Kan., Dec. 16, Lawrence 17, Atchison 18, St. Joseph, Mo., 19, 20, Omaha, Neb., 21, Red Oak, Ia., 22, Creston 23, Osceola 24, Des Moines 25-27.
THE COUNTERFEITERS (Carl A. Haswin, mgr.): Columbus, O., Dec. 15-17, Dayton 18-20.
THE COWBOY AND THE LADY (S. Miller Kent): Ft. Worth, Tex., Dec. 16, Dallas 17, Dennison 18, Sherman 19, Paris 20, Tyler 22, Shreveport, La., 23, Pine Bluff, Ark., 24, Memphis, Tenn., 25, Nashville 26, Birmingham, Ala., 26, Chattanooga, Tenn., 30, Knoxville 31.

THE DARKEST HOUR (Lincoln J. Carter's): Fairmont, W. Va., Dec. 16, Grafton 17, Clarksburg 18, Parkersburg 20, New Lexington 29, Lancaster, O., 30, Circleville 31, Washington C. H. Jan. 1, London 2, Springfield 3.

THE DESERTER (Alden Benedict's): Des Moines, Ia., Dec. 15-17, Carroll 18, Denison 19, 20.

THE ELEVENTH HOUR (Eastern; Lincoln J. Carter's): Missouri Valley, Kan., Dec. 16, Logan 17, Council Bluffs, Ia., 21, Sioux Falls, S. D., 25, Le Mars, Ia., 26, Sioux City 27, Spencer 28, Estherville 30, Emmetsburg 31, Fort Dodge Jan. 1, Mason City 2, Osage 3.

THE ELEVENTH HOUR (Southern; Lincoln J. Carter's): Connersville, Ind., Dec. 16, Brookville 17, Lawrenceburg 25, Rising Sun 26, Carrollton 27, Madison 29, Bedford 30, Washington Jan. 1, Booneville 2.

THE EVIL EYE (Capt. Marks, mgr.): Appleton, Wis., Dec. 16, Green Bay 17, Oshkosh 18, Fond du Lac 19, Madison 20, Milwaukee 21-27.

THE FAST MAIL (Lincoln J. Carter's): Orange, Mass., Dec. 16, Athol 17, Gardner 18, Leominster 19, Clinton 25, Marlboro 26, North Hampton 27, Westfield 29, Ware 31, Springfield Jan. 1-3.

THE FATAL WEDDING (Ben Dean, mgr.): Minneapolis, Minn., Dec. 14-20, Des Moines, Ia., 21-23, St. Joseph, Mo., 24, 25, Kansas City 28, 29, St. Louis Jan. 4-10.

THE FATAL WEDDING: Marion, Ind., Dec. 20.

THE FLAMING ARROW (Lincoln J. Carter's): Wilkes-Barre, Pa., Dec. 15-17, Scranton 18-20, Chester 25, Bridgeton, N. J., 29, Mt. Holly 30, Trenton 31, New Brunswick Jan. 1, Morristown 2, Elizabeth 3.

THE FOLKS UP WILLOW CREEK (Frank Davidson, mgr.): Buena Vista, Va., Dec. 16, Bedford City 17.

THE GAME KEEPER (Eastern; Smith O'Brien; Rowland and Clifford, mgrs.): Hanover, Pa., Dec. 16, Chambersburg 18, Winchester, W. Va., 19, Martinsburg 20, Piedmont 22, Frostburg, Md., 23, Myersdale, Pa., 24, Connellsville 25, Scottdale 26, Greensburg 27.

THE GAME KEEPER (Western; Thos. J. Smith; Rowland and Clifford, mgrs.): Marshall, Mo., Dec. 16, Moberly 17, Fayette 18, Boonville 19, Sedalia 20, Kansas City 21-27.

THE GAY LORD QUEX (Sylvia Lynden's): Beaumont, Tex., Dec. 16, Houston 17, Galveston 18, Waco 19, Marlin 20, Fort Worth 22, Dallas 23, Denison 24, Greenville 25, Sherman 26, Paris 27.

THE GREAT WHITE DIAMOND: Newark, N. Y., 16, Corning 17, Wellsville 18, Olean 19, Bradford, Pa., 20.

THE HEART OF CHICAGO: Peekskill, N. Y., Dec. 16, Matteawan 17, Hoboken, N. J., 18-20, Paterson 22-24, Elizabeth 25-27, Allentown, Pa., 30, Royersford 31, Phoenixville Jan. 1, Coatesville 2, Bridgeton, N. J., 3.

THE HEART OF MARYLAND: St. Louis, Mo., Dec. 14-20, Springfield, Ill., 22, Decatur 23, Bloomington 24, Galesburg 25, Jacksonville 26, Hannibal, Mo., 27, Atchison, Kan., 29, Topeka 30, Colorado Springs, Col., Jan. 1.

THE HOOSIER GIRL (Kate Watson): Pekin, Ill., Dec. 16, Petersburg 17, Springfield 18, Hillsboro 19, Alton 20, Greenfield 21, Carlinville 22, New Athens 23, Minier 24, Rood House 25, Versailles 26, Hannibal, Mo., 27.

THE HOOSIER GIRL (Kate Watson): Montgomery, Ia., Dec. 17, De Soto 18, Poplar Bluff 19, Newport, Ark., 20.

THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Seattle, Wash., Dec. 14-20, Tacoma 21-28, Portland, Ore., 28-Jan. 3.

THE KING OF DETECTIVES: Cleveland, O., Dec. 15-20, Detroit, Mich., 22-27, Chicago, Ill., 28-Jan. 3.

THE KING OF TRAMPS (Leroy J. French, prop.; Henry Levy, mgr.): London, O., Dec. 16, Urbana 17, Springfield 18, Greenville 19, New Castle, Ind., 20, Shelbyville 22, Greencastle 23, Terre Haute 24, Mattoon, Ill., 25, Paris 26, Danville 27.

THE LIGHTHOUSE ROBBERY (Chas. Marx, mgr.): Champaign, Ill., Dec. 16, Tuscola 17, Effingham 18, Mattoon 19, Terre Haute, Ind., 20, Bedford 22, Martinsville 23, Linton 24, Paris, Ill., 25.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Waterbury, Conn., Dec. 15-17.

THE MADMAN: St. Thomas, Can., Dec. 16, Woodstock 17, Galt 18, St. Catherines 19, Hamilton 20, Buffalo, N. Y., 22-27.

THE MAJOR AND THE JUDGE (Hurtig and Seamon, mgrs.): Bradford, Pa., Dec. 16, Oil City 17, Youngstown, O., 19, Beaver Falls, Pa., 20, Pittsburg 22-27.

THE MAN FROM SWEDEN: South Chicago, Ill., Dec. 26, Cheyenne, Wyo., 27, Denver, Col., 29-Jan. 3.

THE MAN WHO DARED (Howard Hall; Henry Pierson, mgr.): Milwaukee, Wis., Dec. 14-20, Chicago, Ill., 21-27.

THE MIDDLEMAN (Louis J. Russell; Shipman Bros., mgrs.): Middleton, O., Dec. 25.

THE MINISTER'S DAUGHTERS (Grover Bros., mgrs.): Toledo, O., Dec. 14-17, Grand Rapids, Mich., 18-20.

THE MINISTER'S SON (W. B. Patton; J. M. Stout, mgr.): Belton, Tex., Dec. 16, Temple 17, Brenham 18, Houston 20, Galveston 21, Palestine 22, Tyler 23, Marshall 24, Shreveport, La., 25, Texarkana, Ark., 26.

THE MISSOURI GIRL (Eastern; Fred Raymond, mgr.): Berwick, Pa., Dec. 16, Bloomsburg 17, Lewisburg 18, Milton 19, Danville 20, Lebanon 22, Carlisle 23, Hanover 25, Frederick, Md., 26, Brunswick 27.

THE MISSOURI GIRL (Western; Fred Raymond's; Harry S. Hopping, mgr.): Mandan, N. D., Dec. 16, Dickinson 17, Glendive, Mont., 18, Edgemont, S. D., 20, Billings 22, Keystone 23, Newcastle, Wyo., 24, Hot Springs, S. D., 25, Lead 26, Belle Fourche 27.

THE NIGHT BEFORE CHRISTMAS (Burt and Nicolai, mgrs.): Toledo, O., Dec. 14-20.

THE NIGHT OF THE PARTY (Weedon Grossmith): Brooklyn, N. Y., Dec. 15-20.

THE NINETY AND NINE: New York city Dec. 1-Jan. 3.

THE OLD HOMESTEAD (Denman Thompson's): York, Pa., Dec. 16, Lancaster 17, Harrisburg 18, Reading 19, Allentown 20, New York city 22-27.

THE PEDDLER'S CLAIM (Sam Morris; Henry D. Morris, mgr.): Saginaw, Mich., Dec. 17, Port Huron 18, North Baltimore, O., 19, Findlay 20, Ashland 22, Salem 23, Toronto 24, Washington, Pa., 25.

THE POWER OF THE CROSS (Garland Gaden; Rush and Weber, mgrs.): Reading, Pa., Dec. 18, Atlantic City, N. J., 19, Elizabeth 20.

THE PRICE OF HONOR: Newark, N. J., Dec. 15-20.

THE PRISONER OF ZENDA: Bloomington, Ind., Dec. 16, Washington 17, Brazil 18, Terre Haute 19, Crawfordsville 20, Kokomo 25.

THE PRISONER OF ZENDA (Edwin Mordant and Ola Humphrey; Shipman Bros., mgrs.): Providence, R. I., Dec. 15-20, Rome, N. Y., 25.

THE RAYS (Johnny and Emma; A Hot Old Time): Indianapolis, Ind., Dec. 15-17, Columbus, O., 18-20.

THE ROAD TO RUIN (Ed H. Lester, mgr.): Milwaukee, Wis., Dec. 14-20, Newark, N. J., 22-27, Albany, N. Y., 29-Jan. 3.

THE ROYAL LILLIPUTIANS: Louisville, Ky., Dec. 14-20, St. Louis, Mo., 22-27, Kansas City 28-Jan. 3.

THE SCOUT'S REVENGE: Buffalo, N. Y., Dec. 15-20.

THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Muncie, Ind., Dec. 16, Richmond 17, Springfield, O., 18, Cincinnati 22-27, Louisville, Ky., 29-Jan. 3.

THE SMART SET: Montreal, Can., Dec. 15-20, Ottawa 22, Kingston 25, Belleville 26, Hamilton 27, Detroit, Mich., 28.

THE SPAN OF LIFE (Lewis Donazetta, prop.): Greensburg, Pa., Dec. 16, Mt. Pleasant 17, Scottdale 17, Charleroi 20, Washington 22, Circleville, O., 24, Chillicothe 25, Lancaster 26, Nelsonville 27, Alexandria, Ind., 29, Marion 30, New Castle 31.

THE TWO LITTLE WAIFS (Lincoln J. Carter's): Ottawa, Can., Dec. 18-20, Montreal 22-27, Toronto 29-Jan. 3.

THE TWO SCHOOLS: New York city Dec. 15-20, Washington, D. C., 22-27.

THE TWO SISTERS (Hickey and Wamington, props.): Claremont, N. H., Dec. 16, Keene 17, Hillsdale 18, Bellows Falls, Vt., 19, Brattleboro 20, Philadelphia, Pa., 22-27.

THE VILLAGE POSTMASTER (J. P. Colton, mgr.): Corsicana, Tex., Dec. 16, Ft. Worth 17, Waco 18, Austin 19, San Antonio 20, 21, Galveston 25, Houston 26, Beaumont 27, New Orleans, La., 28.

THE WHITE SLAVE: Mobile, Ala., Dec. 16, 17, New Orleans, La., 22-27.

THELMA (Alden Benedict's; Col. H. J. Bernard, mgr.): Brownwood, Tex., Dec. 17, Dublin 18, Abilene 19.

THELMA (Alden Benedict's; J. C. Yeomans, mgr.): Clinton, Ia., Dec. 16, Maquoketa 17.

THURSTON, ADELAIDE (At Cozy Corners; Frank and Clayton Wilstach, mgrs.): Springfield, Mo., Dec. 16, Joplin 17, Webb City 18, Pittsburg, Kan., 19, Galena 20, Ft. Scott 22, Lawrence 25, St. Joseph, Mo., 26, Topeka, Kan., 27, Council Bluffs, Ia., 29, Lincoln, Neb., 30, Fremont 31.

TOO RICH TO MARRY: Chickasha, I. T., Dec. 16.

TOTTEN'S COMEDIANS (The Real Thing): Mexico, Mo., 16, Fulton 17, Montgomery 18, Louisiana 19.

TRACY, THE ESCAPED CONVICT: Rockville, Conn., Dec. 16, Danbury 17, Willimantic 18.

TRACY, THE OUTLAW (Percy G. Williams, mgr.): Akron, O., Dec. 15-17, Mansfield 18, Lima 19, Fort Wayne, Ind., 20, Chicago, Ill., 21-Jan. 3.

TWO MARRIED MEN (Eastern): Fall River, Mass., Dec. 15-17.

TWO MARRIED MEN (Western; Chas. E. Schilling, mgr.): Guthrie, Okla., Dec. 21.

UNCLE JOSH SPRUCEBY (Eastern): Elizabeth, N. J., Dec. 18-20.

UNCLE JOSH SPRUCEBY (Northern): Fostoria, O., Dec. 16, Bellevue 17, Norwalk 18, Medina 19, Kent 22.

UNCLE JOSH, THE HOBO FARMER: Thawville, Ill., Dec. 15, 16.

UNCLE TOM'S CABIN (Al. W. Martin's; W. C. Cunningham, mgr.): New York, N. Y., Dec. 15-20, Syracuse 22-24, Troy 25-27, Rochester 29-Jan. 3.

UNCLE TOM'S CABIN (Stetson's): Oakdale, Cal., Dec. 16, Merced 17, Madera 18, Visalia 19, Fresno 20.

UNCLE TOM'S CABIN (Stetson's; Eastern): Seneca Falls, N. Y., Dec. 16, Penn Yan 18, Watkins 19, Canandaigua 20.

UNCLE TOM'S CABIN (Stetson's; Western; Wm. Kibble, mgr.): Waterloo, Ia., Dec. 18, Cedar Rapids 19, Dubuque 20, Rockford, Ill., 25, Sterling 26, Davenport, Ia., 27, Rock Island, Ill., 28, Moline, 29, Muscatine, Ia., 30, Washington 31, Burlington Jan. 1, Hannibal, Mo., 2, Quincy, Ill., 3.

UNCLE TOM'S CABIN (Brownlee and Reed's): Groton, N. Y., Dec. 16, Van Etten 17, Farmer 18, Ovid 19.

UNDER SOUTHERN SKIES (Henry Doel Parker, mgr.): Wellsboro, Pa., Dec. 16, Lock Haven 17, Renovo 18, Kane 19, Johnsonburg 20, Reading 25, Allentown 26, Easton 27.

UP YORK STATE: New York City Dec. 22-Jan. 3.

WALSH, BLANCHE (The Daughter of Hamilcar): Montreal, Can., Dec. 15-20, Ottawa 22, Kingston 23, Hamilton 25, Port Huron, Mich., 26, Saginaw 27, St. Paul, Minn., Jan. 5-7.

WARD AND VOKES (The Head Waiters): Cincinnati, O., Dec. 14-20.

WARFIELD, DAVID: Colorado Springs, Col., Dec. 16, 17, Salt Lake City, U., 18-20, San Francisco, Cal., 22-Jan. 3.

'WAY DOWN EAST (Eastern): Eau Claire, Wis., Dec. 25, Faribault, Minn., 26, Blue Earth City 27, Mankato 29, Owatonna 30, Decorah, Ia., Jan. 1, Charles City 2, Cedar Falls 3.

WEARY WILLIE WALKER (Welch and Francis; Frank E. Baker, mgr.): Muskogee, I. T., Dec. 16, Vinita 17, Coffeyville, Kan., 18, Arkansas City 19, Wichita 20, Lamar, Col., 22, Trinidad 23, Pueblo 25, Colorado Springs 26, 27.

WHEN KNIGHTHOOD WAS IN FLOWER (Effie Ellsler; Frank L. Perley, mgr.): Harrisburg, Pa., Dec. 16, Altoona 17, Johnstown 18, Uniontown 19, Connellsville 20, Parkersburg, W. Va., 25, Marietta, O., 26, Wheeling, W. Va., 27.

WHEN REUBEN COMES TO TOWN: Jersey City, N. J., Dec. 15-20.

WHEN THE BELL TOLLS (Travers Vale and S. S. Simpson, mgrs.): Akron, O., Dec. 18-20, Findlay 25, Fremont 26, Alliance 29, Salem 30, Youngstown 31, Martins Ferry Jan. 1, New Philadelphia 2, Steubenville 3.

WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Brunswick, Ga., Dec. 16, Jacksonville, Fla., 17, Fernandina 18, Savannah, Ga., 19, 20.

WHEN WE WERE TWENTY-ONE (W. W. Newcombe, mgr.): Winnipeg, Man., Dec. 15, 16, Grand Forks, N. D., 17, Fargo 18, Fergus Falls, Minn., 19, Sioux Falls, S. D., 22, Sioux City, Ia., 23, Omaha, Neb., 24.

WHOSE BABY ARE YOU: Hutchinson, Kan., Dec. 16, Newton 17, Wichita 18, Garden City 19, Lamar 20, Denver, Col., 21-27.

WILLARD, E. S.: New York city Dec. 1-29, Providence, R. I., Jan. 5-11.

WILLARD, KATHERINE (The Power Behind the Throne; Edward C. White, mgr.): Boone, Ia., Dec. 16, Sioux City 17, Omaha, Neb., 18, Nebraska City 19, St. Joseph, Mo., 20, Topeka, Kan., 25, Salina 26, Hutchinson 27, Wichita 29, Winfield 30, Kingman 31.

WILLIAMS AND WALKER (In Dahomey): Worcester, Mass., Dec. 20.

WILLS BROTHERS: Greenfield, Mass., Dec. 15-17, North Adams 18-20.

WORMWOOD (Alden Benedict's; J. B. Murray, mgr.): Waynesburg, Pa., Dec. 16, Elwood City 17, McDonald 18, Butler 19, Jeannette 20, Scottdale 25, Greensburg 26, Mount Pleasant 27, Connellsville 29.

WORMWOOD (Alden Benedict's; E. J. Stetson, mgr.): Canton, Miss., Dec. 16, Brookhaven 17, McComb 18, Jackson 19.

YON YONSON (P. J. Kennedy, propr.): Los Angeles, Cal., Dec. 14-20, San Diego 22, Santa Anna 23, Riverside 24, San Bernardino 25, Sacramento 27, 28, Neveda City 29, Grass Valley 30, Woodland 31.

YORK STATE FOLKS (Fred E. Wright, mgr.): Wilkes-Barre, Pa., Dec. 16, Scranton 17, Easton 18, Allentown 19, Reading 20, Washington, D. C., 22-27.

ZIG-ZAG ALLEY (W. E. Flack and Walter Floyd, mgrs.): New Haven, Conn., Dec. 15-17, Boston, Mass., 22-27, Providence, R. I., 29-Jan. 3.

REPERTOIRE COMPANIES.

AKERSTROM COMEDY (Gus Bernard, mgr.): Bellefontaine, O., Dec. 15-17, Circleville 18-20, Xenia 24-28, Portsmouth 29-Jan. 3.

ALLEN-EARLE: Coudersport, Pa., Dec. 15-20.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

AUBREY STOCK: Sunbury, Pa., Dec. 15-20, Williamsport 22-27, Lancaster 29-Jan. 3.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Concord, N. H., Dec. 15-20, Springfield, Mass., 22-27.

BEDRIAN, V. E., COMEDY: Hayderville, Minn., Dec. 18-20.

BENNETT AND MOULTON (Earl Burgess, mgr.): Mahanoy, Pa., Dec. 15-20, Shamokin 22-27, Pottsville 29-Jan. 3.

BENNETT-MOULTON (Ad. P. Reed, mgr.): Rochester, N. Y., Dec. 15-20, Massillon, O., 22-27, Huntington, W. Va., 29-Jan. 3.

BENNETT-MOULTON (Ira Newell, mgr.): New Bedford, Mass., Dec. 22-Jan. 3, Brockton 5-17.

BENNETT-MOULTON (George K. Robinson, mgr.): Stamford, Conn., Dec. 15-20, Springfield, Mass., 22-27, Meriden, Conn., 29-Jan. 3.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Chelsea, Mass., Dec. 22-27, Marlboro 29-Jan. 3, Gardner 5-10.

BONNAIR-PRICE: Cleveland, Tenn., Dec. 15-17, Athens 18-20, Knoxville 22-27.

BROWN'S COMEDY (T. M. Brown, mgr.): Park Falls, Wis., Dec. 15-17, Glidden 17-20, Ironwood, Mich., 22-28, Bessemer 29-Jan. 3.

CARLTON, EFFIE (Jas. H. Kent, mgr.): Exeter, N. H., Dec. 15-20.

CARNER STOCK: Wheeling, W. Va., Dec. 15-20, Cumberland, Md., 22-27, Hazleton, Pa., 29-Jan. 3.

CARPENTER, FRANKIE (Jere Grady, mgr.): Rumford Falls, Me., Dec. 15-20, Portland 22-29, Middletown, Conn., Jan. 3.

CARROLL COMEDY (Ion Carroll, mgr.): Flint, Mich., Dec. 15-20.

CASTLE SQUARE STOCK (Briggs and Green, mgrs.): Gardner, Mass., Dec. 15-20.

CASTLE SQUARE STOCK (W. B. Sherman, mgr.): Chatham, Can., Dec. 15-20.

CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Brainerd, Minn., Dec. 15-20, Grand Forks, N. D., 22-27, Rat Portage, Can., 29-Jan. 4.

CHESTER, ALMA (Edward L. Bloom, mgr.): Portland, Me., Dec. 15-20, Lewiston 22-27, Fall River, Mass., 29-Jan. 3.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Piedmont, W. Va., Dec. 15-20, South Fork, Pa., 22-27.

COOK-CHURCH (H. W. Taylor, mgr.): Brockton, Mass., Dec. 8-20, Norwich, Conn., 22-27, New London 29-Jan. 3.

DAVIDSON STOCK (A. E. Davidson, mgr.): Aurora, Ill., Dec. 22-27, Racine, Wis., 28-Jan. 3, Pullman, Ill., 5-10.

DAVIS, LAURA: Philadelphia, Pa., Dec. 15-20.

DE LA COUR-FIELD'S: Paducah, Ky., Dec. 15-20.

DE VONDE, CHESTER (Phil Levy, mgr.): Scranton, Pa., Dec. 22-27, Wilkes-Barre 29-Jan. 3.

DILGER-CORNELL: Windber, Pa., Dec. 15-20, Lewiston 22, 23, Columbia 25-27, Milton 29-Jan. 3.

DYFFRYN, ETHEL: Passaic, N. J., Dec. 15-20, South Norwalk, Conn., 22-27, Derby 29-Jan. 3.

ECLIPSE STOCK: Livingston, Ala., Dec. 16, Meridian, Miss., 17, Laurell 18, Hattiesburg 19, Lumberton 20.

EDWARDS, C. R., STOCK (Sam Carlton, mgr.): Monongahela, Pa., Dec. 15-20, Butler 22-27.

EMPIRE SHOW: Columbus, O., Dec. 15-20.

ERWOOD, R J.: Phillipi, W. Va., Dec. 15-17, Belington 18-20, Grafton 22-27.

EWING-TAYLOR (Albert Taylor, mgr.): Tyler, Tex., Dec. 15-20, Marshall 25-27, Clarksburg 29-Jan. 3.

FARRELL, VESSIE: Stroud, Okla., Dec. 16, Tulsa, I. T., 17, Claremore 18, Miami 19, Weir City, Kan., 20.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Chester, Pa., Dec. 15-20, New Brunswick, N. J., 22-27.

FERRIS COMEDIANS (Harry Bubb, mgr.): Topeka, Kan., Dec. 15-20, Leavenworth 22-27, St. Joseph, Mo., 29-Jan. 3.

FISKE, MAY: Taunton, Mass., Dec. 15-20, Meriden, Conn., 22-27, Syracuse, N. Y., 29-Jan. 3.

FLEMING, MAMIE (W. H. Gracey, mgr.): Rutland, Va., Dec. 15-20, Gloversville, N. Y., 22-27.

FRANKIE STOCK (E. D. Davenport, mgr.): Franklin, Pa., Dec. 15-20, Sharon 22-27, Canton, O., 29-Jan. 3.

FRENCH, IRVING (Don McMillan, mgr.): Cambridge, O., Dec. 18-20.

GASKELL STOCK (Harry Banjo, mgr.): Menominee, Mich., Dec. 15-20, Green Bay, Wis., 22-27.

GAYNON-POLLOCK: Columbia, S. C., Dec. 15-20.

GARRICK THEATRE (W. P. Taylor, mgr.): Massena, N. Y., Dec. 15-20, Madrid 22-27, Malone 29-Jan. 3.

GARSIDE, CONDIT AND MACK (J. S. Garside, mgr.): Pittsfield, Mass., Dec. 15-20.

GENTRY STOCK: Centralia, Ill., Dec. 15-20.

GIBNEY-HOEFFLER (Wm. Stanford, mgr.): Danville, Pa., Dec. 15-17, Hazleton 18-20.

GIRARD THEATRE (Boyd P. Joy, mgr.): Ada, Minn., Dec. 15-20.

GUY STOCK: Chetopa, Kan., Dec. 18-20, Miami 22-24.

HADFIELD STOCK: Southbridge, Mass., Dec. 22-27, Orange 29-Jan. 3.

HALFORD, OLLIE, STOCK (Carl Brenn, mgr.): Poughkeepsie, N. Y., Dec. 18-20, Kingston 22-27.

HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Lynn, Mass., Dec. 15-20, Haverhill 22-27, Portsmouth, N. H., 29-Jan. 3.

HAWTHORNE SISTERS' COMEDY (B. A. Bergman, mgr.): Kennett, Mo., Dec. 15-18, Caruthersville 18-20.

HAYWARD, GRACE, AND DICK FERRIS (C. W. Winters, mgr.): Paris, Ill., Dec. 15-20, Quincy 22-27, Decatur 29-Jan. 3.

HERMAN-WARDE (Arthur F. Warde, mgr.): Everett, Wash., Dec. 15, 16, Ellensburg 17, North Yakima 18, Spokane 19, 20, Butte, Mont., 21-27.

HIMMELEIN'S IDEALS: Shenandoah, Pa., Dec. 15-20, Reading 22-Jan. 3.

HIMMELEIN IMPERIAL STOCK: Adrian, Mich., Dec. 15-20, South Bend, Ind., 22-27, Joliet, Ill., 29-Jan. 3.

HOYT'S COMEDY (H. G. Allen, mgr.): Hallettsville, Tex., Dec. 14-17, Eagle Lake 18-20.

HUNTER, PHIL: Pleasantville, O., Dec. 16, Roseville 17, Crooksville 18, Athens 19, Beverly 20, St. Marys, W. Va., 22.

IMPERIAL DRAMATIC: Fort Recovery, O., Dec. 15-17, Albany, Ind., 18-20.

INTEROCEAN COMEDY (Chas. G. Amsden, mgr.): Anderson, S. C., Dec. 15-17, Greenville 18-20.

JEFFERSON STOCK: Lewiston, Me., Nov. 29-Jan. 3.

JORDAN DRAMATIC (Jas. A. Feltz, mgr.): Rock Island, Ill., Dec. 15-17, Davenport, Ia., 18-20.

KARROLL, DOT (J. C. Welch, mgr.): Naugatuck, Conn., Dec. 15-17, Westfield, Mass., 18-20, Pittsfield 22-24, Kingston, N. Y., 25-27, Saratoga Jan. 1-3.

KERKHOFF-LOCKE: Fairfield, Neb., Dec. 15-21, Marysville 22-28, Frankfort, Kan., 29-Jan. 4.

KEYSTONE DRAMATIC (Western; McGill and Shipman, props.; Will M. Carroll, mgr.): Pontiac, Mich., Dec. 15-20, Alliance, O., 22-27.

KEYSTONE DRAMATIC (Eastern; Lawrence B. McGill, mgr.): Fitchburg, Mass., Dec. 15-20, Lynn 22-27.

KING DRAMATIC (Lon Beasley; N. Appell, mgr.): Johnstown, Pa., Dec. 22-27, Altoona 29-Jan. 3, McKeesport 5-11.

KING DRAMATIC (N. Appell, mgr.): Bangor, Me., Dec. 22-27, Lewiston 29-Jan. 3, Portland 5-11.

KINSEY KOMEDY (Chas. W. Benner, mgr.): Hudson, Mich., Dec. 15-21, Marshall 22-27, Battle Creek 29-Jan. 3.

KLARK-URBAN (H. B. Klark, mgr.): Dover, N. H., Dec. 22-27, Nashua 29-Jan. 3.

LE DELL COMEDY: Montrose, Pa., Dec. 15-17, Meshoppen 18-20.

LE FEBVRE-CARPENTER (Herman Coakley, mgr.): Mitchell, S. D., Dec. 15-20.

LUND, PEARL, STOCK: Spartansburg, S. C., Dec. 18-20.

McAULIFFE, JERE, STOCK: Yonkers, N. Y., Dec. 15-20.

MACK, WILBUR: Hammond, Ind., Dec. 14-17, Elwood 18-20, Champaign, Ill., 22-27.

MARKS BROTHERS (Tom Marks, mgr.): Manistique, Mich., Dec. 15-20, Escanaba 22-27, Menominee 29-Jan. 3.

MARKS BROTHERS (Joe and Al. Marks, mgrs.): Guelph, Can., Dec. 15-20, London 22-Jan. 3.

MORRISON COMEDY: Gloucester, Mass., Dec. 22-27, New Britain, Conn., 29-Jan. 3.

MURRAY AND MACKEY (John J. Murray, mgr.): Erie, Pa., Dec. 15-18, Jamestown, N. Y., 19, 20, York, Pa., 22-27, Cumberland, Md., 29-Jan. 3.

MYERS, IRENE (Will H. Myers, mgr.): Washington, Pa., Dec. 15-20.

MYRKLE-HARDER STOCK (Eastern; Wm. Harder, mgr.): Binghamton, N. Y., Dec. 15-20, Warren, O., 22-27.

NEW YORK STARS: Chicago, Ill., Dec. 15-20, Milwaukee, Wis., 22-27, Minneapolis, Minn., 29-Jan. 3.

PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Augusta, Ga., Dec. 15-19, Savannah 20-25.

PAYTON, CORSE, COMEDY: Northampton, Mass., Dec. 15-20, Hartford, Conn., 22-Jan. 3.

PAYTON, CORSE, STOCK (Faith Adams, mgr.): Lowell, Mass., Dec. 15-Jan. 3.

PAYTON SISTERS (J. N. Montgomery, mgr.): Selma, Ala., Dec. 15-20, Meridian, Miss., 22-27, Columbus 29-Jan. 3.

PERUCHI-BELDENI (Chelso D. Peruchi, mgr.): Biloxi, Miss., Dec. 15-17, Pensacola, Fla., 18-20.

PERUCHI-BELDENI COMEDY (Theo Johnston, mgr.): Lexington, N. C., Dec. 18-20, Danville, Va., 22-27.

PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Springfield, Mass., Dec. 15-20.

PHELAN STOCK (Ralph A. Ward, mgr.): New Castle, Pa., Dec. 15-20, Oil City 22-27.

ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Oakland, Me., Dec. 15-17, Norridgewock 18-20, Madison 22-24, Skowhegan 25-27.

ROCCADI STOCK: Anita, Ia., Dec. 15-17.

ROSAR AND MASON'S COMEDIANS: Davenport, Ia., Dec. 15-20.

ROWLEY AND GAY COMEDY: Avoca, N. Y., Dec. 15-17.

RUBLE THEATRE (C. S. Ruble, mgr.): Chico, Cal., Dec. 18-20, Red Bluff 22-27, Colusa Jan. 5-10.

RYAN, DANIEL (W. S. Bates, mgr.): Salem, Mass., Dec. 15-20, Lawrence 22-27, North Adams 29-Jan. 3.

SANGER AND DE VERE: Caledonia, N. Y., Dec. 15-17, Leroy 18-20.

SCOTT, G. W.: Abbeville, La., Dec. 14-21, Jeanerette 22-25.

SHEA, THOMAS E. (Jas. Wall, mgr.): Camden, N. J., Dec. 15-17, Wilmington, Del., 25-Jan. 3.

SHERMAN COMEDY (R. H. Smith, mgr.): Rantoul, Ill., Dec. 15-20, Marshall 22-27, Flora 29-Jan. 3.

SINCLAIR DRAMATIC: Hagerstown, Md., Dec. 14-16.

SIVIA, MORGAN, STOCK (Morgan Sivia, mgr.): Webb City, Mo., Dec. 15-20, Joplin 21-28.

STANLEY, CARRIE: Madison, S. D., Dec. 15-17, Eagle 18-20.

STATER'S COMEDIANS (C. J. Lionel, mgr.): South McAllister, I. T., Dec. 15-20, Guthrie, Okla., 22-27, Oklahoma City 29-Jan. 3.

STATER'S MADISON SQUARE THEATRE: Coffeyville, Kan., Dec. 15-17, Chanute 18-20, Iola 22-27, Olathe 28-Jan. 3.

THE SHANNONS (Harry Shannon, mgr.): Elkhart, Ind., Dec. 22-27, Wabash 29-Jan. 3, Gas City 5, Dunkirk 7.

TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.

TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Lawrence, Mass., Dec. 15-20, Salem 22-27, Lynn 29-Jan. 3.

VAN DYKE AND EATON (C. Mack, mgr.): Peru, Ind., Dec. 22-27, Elkhart 29-Jan. 3, Ft. Wayne 5-10.

VAN DYKE AND EATON (H. Walter Van Dyke; E. Hommel, mgr.): Winnipeg, Can., Dec. 8-20, Crookston, Minn., 22-27.

VERNON STOCK (Benj. B. Vernon, mgr.): Lakewood, N. J., Dec. 15-20, Flemington 22-27.

WIEDEMAN'S SHOW (Willis Bass, mgr.): Provo, U. Dec. 15-21, Park City 22-28, Mt. Pleasant 29-Jan. 4.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Philadelphia, Pa., Nov. 24-Dec. 20.

A CHINESE HONEYMOON: New York city June 2—indefinite.

A COUNTRY GIRL: New York city Sept. 22-Dec. 27, Montreal, Can., 29-Jan. 3.

BLACK PATTI TROUBADOURS: New Orleans, La., Dec. 14-20, New Iberia 21, Beaumont, Tex., 22, Galveston 23, Houston 24, Austin 25, San Antonio 26, 27.

CAMERON, GRACE, OPERA (F. C. Whitney, mgr.): St. Paul, Minn., Dec. 14-17, Minneapolis 18-20.

CASTLE SQUARE OPERA (Henry W. Savage, pres.): Chicago, Ill., Nov. 30-Jan. 31.

DALY, DAN: Philadelphia, Pa., Dec. 15-20.

DANIELS, FRANK (Miss Simplicity): Kansas City, Mo., Dec. 15-17, Wichita, Kan., 18, Omaha, Neb., 19, 20, Denver, Col., 22-27.

DAVIS EXTRAVAGANZA (R. Wade Davis, mgr.): Akron, O., Dec. 30, 31.

DE ANGELIS, JEFFERSON: Detroit, Mich., Dec. 15-21, Toronto 22-28.

DOLLY VARDEN: Zanesville, O., Dec. 17.

FLORODORA (The New York; Fisher and Ryley, mgrs.): Cleveland, O., Dec. 15-20, Cincinnati 21-24, St. Louis, Mo., 29-Jan. 3.

FLORODORA (Western; Fisher and Ryley, mgrs.): Topeka, Kan., Dec. 22, St. Joseph, Mo., 23, Lincoln, Neb., 24, Omaha 25, Kansas City, Mo., 29-Jan. 3.

GILMAN, MABELLE (The Mocking Bird): New York city Nov. 10—indefinite.

GORDON-SHAY OPERA: Des Moines, Ia., Dec. 16, 17, Sioux City 18.

GRAU GRAND OPERA: New York city Nov. 24—indefinite.

HELD, ANNA (The Little Duchess; F. Ziegfeld, Jr., mgr.): St. Louis, Mo., Dec. 15-20, Nashville, Tenn., 25, Memphis 26, 27, Chattanooga 29, Birmingham, Ala., 30.

HOPPER, DE WOLF (Mr. Pickwick): Cincinnati, O., Dec. 15-20.

KING DODO (Western; Henry W. Savage, pres.): Austin, Tex., Dec. 16, San Antonio 17, Houston 18, Galveston 19, Beaumont 20, New Orleans, La., 21-27, Mobile, Ala., 29, Selma 30, Montgomery 31.

KING DODO (Eastern; Henry W. Savage, pres.): Lima, O., Dec. 16, Findlay 17, Tiffin 18, Fremont 19, Ann Arbor, Mich., 20, Jackson 25, Lansing 26, Flint 27, Bay City 29, Saginaw 30, Grand Rapids 31, Jan. 1.

LIBERTY BELLES (Frank Hennessy, mgr.): Vicksburg, Miss., Dec. 16, Jackson 17, Greenville 18, Helena, Ark., 20.

POLLARD'S AUSTRALIAN JUVENILE OPERA: Australia Oct. 16-Dec. 21, Hongkong, China, Jan. 1-31.

ROGERS BROTHERS IN HARVARD: Providence, R. I., Dec. 15-20, Philadelphia, Pa., 29-Jan. 3.

SALLY IN OUR ALLEY: Newark, N. J., Dec. 15-Jan. 3.

SAN TOY (E. H. Price, mgr.): Baltimore, Md., Dec. 15-20, Harrisburg, Pa., 22, Reading 23, Easton 24, Trenton, N. J., 25, Wilkes-Barre, Pa., 26, Scranton 27.

THE BEGGAR PRINCE (Clarence M. Parker, mgr.): Harrington, Kan., Dec. 16, Council Grove 17, Osage City, Ia., 20.

THE BELLE OF NEW YORK: Phoenix, Ariz., Dec. 17.

THE BILLIONAIRE (Jerome Sykes): Buffalo, N. Y., Dec. 15-20.

THE BOSTONIANS: Los Angeles, Cal., Dec. 15-20, Riverside 22, Pasadena 23, Santa Barbara 24, Marysville 27.

THE BURGOMASTER (W. P. Cullen, mgr.): Ft. Scott, Kan., Dec. 16, Springfield, Mo., 17, Carthage 18, Webb City 19, Joplin 20, Kansas City 22-24, Burlington, Ia., 25, Ft. Madison 26, Oskaloosa 28, Ottumwa 29, Iowa City 30, Marshalltown 31.

THE CHAPERONS: Columbus, O., Dec. 15-20, Norfolk, Va., 25, Richmond 26, 27, Washington, D. C., 29-Jan. 3.

THE DEFENDER: Brooklyn, N. Y., Dec. 15-20.

THE EMERALD ISLE: New York city Sept. 1—indefinite.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): Wausau, Wis., Dec. 16, Eau Claire 17, West Superior 18, Duluth, Minn., 19, 20, St. Paul 21-27, Minneapolis 28-Jan. 3.

THE SHOW GIRL (E. E. Rice's; G. S. Fell, mgr.): Union City, Ind., Dec. 16, Elwood 17, Muncie 18, Frankfort 19, La Salle 21, Clinton, Ia., 25, Cedar Rapids 26, Marshalltown 27.

THE SILVER SLIPPER: New York city Oct. 27-Jan. 3.

THE STORKS: Bloomington, Ill., Dec. 16, Lincoln 17, Mattoon 18, Springfield 19, Decatur 20, Chicago 22-Jan. 3.

THE SLEEPING BEAUTY AND THE BEAST: Philadelphia, Pa., Dec. 1-Jan. 3.

THE SULTAN OF SULU (Henry W. Savage, pres.): Boston, Mass., Dec. 1-27.

THE WILD ROSE: New York city Dec. 15-20.

THE WIZARD OF OZ: Hamilton, Can., Dec. 18, 19.

WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 15—indefinite.

WILSON, FRANCIS (The Toreador): Boston, Mass., Dec. 1-20, New York city 22-27.

MINSTRELS.

BARLOW AND WILSON: Madison, Ga., Dec. 16, Washington 17, Milledgeville 19.

FIELD'S, AL. G., MINSTRELS: Portsmouth, O., Dec. 16, Chillicothe 17, Washington C. H. 18.

GIDEON'S MINSTRELS (Harry F. Curtis, mgr.): Albany, Ia., Dec. 16, St. Joseph, Mo., 17, 18, Atchison, Kan., 19, Topeka 20, Palala 22.

GORTON'S (C. C. Pearl, mgr.): Temple, Tex., Dec. 17.

HARRISON'S BROTHERS' MINSTRELS: Boston, Mass., Dec. 15-20.

HENRY'S, HI: Spartansburg, S. C., Dec. 16, Asheville, N. C., 17, Hickory 18.

QUINLAN AND WALL'S MINSTRELS (Dan Quinlan, mgr.): Little Rock, Ark., Dec. 16, Pine Bluff 17, Helena 18, Memphis, Tenn., 19, 20.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Thibodaux, La., Dec. 16, Houma 17, Patterson 18, Franklin 19, Jeannette 20, New Iberia 21, St. Martinsville 22, Crowley 23, St. Charles 24, Beaumont, Tex., 25, Jennings, La., 26, Opelousas 27.

SAN FRANCISCO: Dayton, O., Dec. 16.

SUN'S, GUS: New Bedford, Mass., Dec. 16, Gloucester 18, Nashua, N. H., 20, Fitchburg, Mass., 22, Gardner 23, Clinton 24, Ware 25, Palmer 26, Pittsfield 27, Great Barrington 29, Owego, N. Y., Jan. 2, Corning 3.

VOGEL'S, JOHN W.: Danbury, Conn., Dec. 16, Fishkill, N. Y., 17, Peekskill 18, Ossining 19, Poughkeepsie 25, Philmont 26, Hudson 27, Middletown 29, Kingston 30, Cohoes 31, Schenectady Jan. 1.

VARIETY.

AMERICAN BURLESQUERS: New York city Dec. 15-20.

BOHEMIAN BURLESQUERS (Sam Myers, mgr.): Hartford, Conn., Dec. 15-17, Albany, N. Y., 18-20, New York city 22-27.

BON TON BURLESQUERS: New York city Dec. 15-20.

BOWERY BURLESQUERS: Milwaukee, Wis., Dec. 14-20.

BRIGADIER BURLESQUERS: Washington, D. C., Dec. 15-20.

CLARK'S NEW ROYALS: New York city Dec. 15-20.

CRACKER JACKS: Chicago, Ill., Dec. 15-20, Detroit, Mich., 22-27.

CRAWFORD'S VAUDEVILLE STARS: Rowan, Ia., Dec. 15-20.

DE ONZO BROTHERS' EUROPEAN STARS (Felix Biel, mgr.): Battle Creek, Mich., Dec. 15, 16, Warsaw, Ind., 17, Wabash 18, Henderson, Ky., 22, Owensboro 23, Paducah 24, Memphis, Tenn., 25-27, Pine Bluff 29-31.

DEVERE, SAM: Minneapolis, Minn., Dec. 14-20.

EMPIRE SHOW: Columbus, O., Dec. 15-20.

HIGH ROLLERS: Cincinnati, O., Dec. 14-20.

JACK'S, SAM T., OWN: Fayetteville, Ark., Dec. 16, Fort Smith 17, Pine Bluff 18, Little Rock 19, Texarkana 20.

JOLLY GRASS WIDOWS: Philadelphia, Pa., Dec. 15-20, Brooklyn, N. Y., 22-27, New York city 29-Jan. 3.

KINGS AND QUEENS BURLESQUERS: Guthrie, Okla., Dec. 16, Hennessey 17, Enid 18, Arkansas City, Kan., 20.

KNICKERBOCKERS: Newark, N. J., Dec. 15-20.

LAFAYETTE: Columbus, O., Dec. 15-17, Milwaukee, Wis., 21-27, Detroit, Mich., 29-Jan. 4.

MAJESTICS: Brooklyn, N. Y., Dec. 8-20.

MERRY MAIDENS: Buffalo, N. Y., Dec. 15-20.

MILDRED AND ROUCLERE: Hartford, Conn., Dec. 15-17, Willimantic 20.

MISS NEW YORK: Fall River, Mass., Dec. 18-20.

MOONLIGHT MAIDS: Cleveland, O., Dec. 15-20.

ORIENTAL BEAUTIES: Grand Rapids, Mich., Dec. 14-20.

PARISIAN WIDOWS: Baltimore, Md., Dec. 15-20.

REEVES, AL.: Philadelphia, Pa., Dec. 15-20.

RENTZ-SANTLEY: Scranton, Pa., Dec. 15-17.

RICE AND BARTON'S GAIETY: Philadelphia, Pa., Dec. 15-20, Baltimore, Md., 22-27, Washington, D. C., 29-Jan. 3.

THOROUGHBREDS: New York city Dec. 15-20.

TOPSY TURVY BURLESQUERS: Boston, Mass., Dec. 15-20, New York city 24-Jan. 4.

UTOPIANS (T. W. Dinkins, mgr.): Brooklyn, N. Y., Dec. 15-27, Philadelphia, Pa., 29-Jan. 3.

VANITY FAIR: Chicago, Ill., Dec. 14-20.

WEBER AND FIELDS: New York city—indefinite.

MISCELLANEOUS.

BANDA ROSSA: Ottumwa, Ia., Oct. 20—indefinite.

BINGHAM, RALPH: Hillsboro, Wis., Dec. 16, Three Oaks, Mich., 17, Kewanna, Ind., 18, Greenwich, O., 19, Rochester, Pa., 30.

BOSTOCK'S TRAINED ANIMALS: Springfield, Mass., Dec. 15-20.

BOSTON LADIES' SYMPHONY ORCHESTRA: Shreveport, La., Dec. 16, Clarksdale, Miss., 17, Birmingham, Ala., 18, Memphis, Tenn., 19, Centerville 20, Chattanooga 22, Bristol 23.

BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Johnstown, Pa., Dec. 16, Indiana 17, Washington 18, Pittsburg 19, Monongahela City 20.

CANADIAN JUBILEE SINGERS: Lacolle, Can., Dec. 16, Clarenceville 17, Farnham 18, Bedford 19.

COLORADO GRANT'S SHOW: Coma, Tex., Dec. 16, Cumby 17, Farmerville 18, Caddo Mills 19, Rockwell 20.

CREATORE BAND: Brooklyn, N. Y., Dec. 15-27, New York city 28, Newport, R. I., 29, Fall River, Mass., 30, Providence, R. I., 31, Jan. 1.

CRYSTALPLEX (M. H. Walsh, mgr.): Lebanon, N. H., Dec. 15-20.

DE PAUW UNIVERSITY GLEE AND MANDOLIN CLUB (Will A. Cavin, mgr.): Kokomo, Ind., Dec. 23, Cicero 24, Huntington 25, Peru 26, Gas City 27, Anderson 29, Elwood 30, Knightstown 31.

FLINT, MR. AND MRS. HERBERT: Lincoln, Neb., Dec. 15-20, Wichita, Kan., 22-27.

GAMBLE, ERNEST, CONCERTS: Conneautville, Pa., Dec. 16, Washington 18, 19, New Martinsville, W. Va., 20, Kittanning, Pa., 24, East End, Pittsburg, 26, 27.

GILPINS, THE (Hypnotists): Liberty, Mo., Dec. 15-17.

HERRMANN, THE GREAT (Thurnner and Gorman, mgrs.): Mankato, Minn., Dec. 22, Pipestone 23, Sioux Falls, S. D., 24, Sioux City, Ia., 25, Norfolk, Neb., 26, Columbus 27, Council Bluffs, Ia., 28, Lincoln, Neb., 29, Leavenworth, Kan., 30, St. Joseph, Mo., 31.

HERRMANN, LAWSON (Chas. Hine, mgr.): Fishkill, N. Y., Dec. 15-17, Peekskill 18-20.

JOLLY PULLS: McIntosh, Minn., Dec. 17-20.

KELLAR (Magician): London, Can., Dec. 16, St. Catharines 17, Dunkirk, N. Y., 18, Erie, Pa., 19, Cleveland, O., 29-Jan. 3.

KILTIES' BAND (T. P. J. Power, mgr.): Detroit, Mich., Dec. 15-21, Chicago, Ill., 22-28, Milwaukee, Wis., 29, Fond du Lac 30, Ripon 31.

KNOWLES, THE (Hypnotists): Hartford City, Ind., Dec. 18-20, Defiance, O., 22-27, Tecumseh, Mich., 29, 30.

KOCIAN (Violinist; Rudolph Aronson, mgr.): Buffalo, N. Y., Dec. 17.

LIQUID AIR (W. B. Patty; Thearle and Hanaford, mgrs.): Whittier, Cal., Dec. 18, Santa Ana 19.

MACEY, EVA BARTLETT (H. A. Bower, mgr.): Chicago, Ill., Dec. 15-27.

MARO (Magician): Warren, Pa., Dec. 16, Marss 17, Uniontown 18, Indiana 19, Derry 20.

MASCAGNI CONCERTS: Louisville, Ky., Dec. 19.

NOBLE'S SHOW: Columbia, S. C., Sept. 22—indefinite.

PERKINS, ELI: Greeley, Kan., Dec. 17, Fort Riley 18, Adrian, Mo., Jan. 1, New Cumberland 2, Forest City 3.

PHILHARMONIC QUARTETTE: Corydon, Ia., Dec. 16, Garden Grove 17, Creston 18, Corning 19.

RAYMOND (Hypnotist): Albion, Ill., Dec. 15-17.

ROVING FRANK'S GYPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.

SANTANELLI (Hypnotist): Coalgate, I. T., Dec. 15-20, Sherman, Tex., 22-24, Durant, I. T., 25-27.

SILVER AND LAWRENCE (Hypnotists): Las Vegas, N. M., Dec. 16-20, Santa Fe 22-24, Albuquerque 25-27, Fort Worth, Tex., 29-31.

WOOD (Wizard and Ventriloquist): En Route West Coast Mexico.

☞ Young Tobe Hoxie, beautiful scenery.

THE FATAL CITY.

TELEGRAPHIC NEWS

CHICAGO.

Much of Moment in the Windy City—Good Dramatic Feast for Christmas.

(Special to The Mirror.)

CHICAGO, Dec. 13.

We are saying good-bye to-night to Hopper and Bell at the Grand, to The Suburban at McVicker's, and E. H. Sothern at Powers'. Elsie De Wolf remains for another week at the Illinois, and at the Studebaker the Castle Square continues. Of those who go away we dislike most to part with Hopper and Bell, for in Mr. Pickwick they have filled the Grand and made a big hit with their clever associates in a clean and delightful entertainment.

Manager Harry G. Sommers, of your Knickerbocker Theatre, was married here last Wednesday evening, his bride being charming Miss Stearns.

Mr. Sothern has been playing If I Were King to large houses at Powers', and all day long he has been rehearsing Hamlet. He leaves for the East to-night, and next Monday evening he will be succeeded by Miss Virginia Harned in Pinero's Iris. Robert Edeson will follow Miss Harned New Year's week in Soldiers of Fortune.

At the Studebaker this week the Castle Square Opera company has made a big hit in the new opera, Tosca, which had but one previous representation here and that in Italian at the Auditorium. Next week the company will revel in that old favorite, The Bohemian Girl.

It has now been decided to devote all of the nine performances to be given by Madame Duse during the coming fortnight at the Grand Opera House to Francesca da Rimini. Next Monday evening the house will be given over to the annual holiday concert of the Yale Glee Club—the Hamlins all being Yale boys—and Madame Duse opens Tuesday night.

The stock company up at the Columbus has been meeting with good favor during the week in a very creditable production of Julius Cæsar. Led Astray is to follow, and Anne Sutherland will return to the cast after a well earned rest, Clara Knott having been playing Portia in her stead. Mrs. Jessie Bartlett Davis will sing between the acts next week, and Cinderella is in preparation for Christmas week.

The Great Northern will keep south of Mason and Dixon's line, as The Heart of Maryland will be succeeded to-morrow by Williams and Walker in a new entertainment.

The last "Suburban" will be started at McVicker's Saturday, and Sunday week Mr. Lott's other successful melodrama, In Old Kentucky, comes for a merry holiday season.

Down at the Dearborn the stock company has had a very good week with Mrs. Dane's Defense, and it will be followed by The Starbucks, which will be revived by a strong cast, including John D. O'Hara, an old Chicago boy.

Over at the Bijou to-morrow In Convict's Stripes will be succeeded by An American Gentleman, and further along Halsted Street, at the Academy of Music, McFadden's Row of Flats will be followed by a new farce entitled Just Struck Town.

Up at the Alhambra to-morrow Howard Hall, who has been playing with Hone in The Man Who Dared, will be succeeded by horse play in McFadden's Row of Flats.

Over at Glickman's Yiddish Theatre the other night the juvenile man and the soubrette were married on the stage, in full view of the audience, by a local rabbi, and for a wedding present the manager handed them over the gross receipts.

The 125th performance of Chow Chow was celebrated by the distribution of souvenirs to the ladies last night. One of the popular songs of the burlesque has been cut out because of the number of its encores, the management having observed that said encores were inspired by a group of young men representing the publisher of the song.

George Hamlin gives another of his popular Sunday afternoon concerts at the Grand to-morrow, assisted by Zelie de Lussan, the soprano.

Elsie De Wolfe is attracting large audiences to the Illinois in Clyde Fitch's play, The Way of the World.

Over at the American to-morrow the stock company will follow A Soldier of the Empire with The Embassy Ball.

Manager Lincoln J. Carter has gone East to stop the use of the railroad scene, which he claims, in The Ninety and Nine.

The Players' Stock company, headed by Emmett Corrigan and Jane Kennark, has been doing very well over at the Bush Temple of Music, presenting The Lottery of Love.

Leopold Kramer was the soloist with the Thomas Orchestra at the Auditorium concerts this week.

A Ruined Life will follow A Desperate Chance over at the Criterion this week.

"BIFF" HALL.

BOSTON.

Closing and New Attractions—The Strike Situation—Mascagni Decision.

(Special to The Mirror.)

BOSTON, Dec. 13.

There will be several changes of bill of interest in Boston next week, but perhaps the most important of all will be at the Hollis, where Mrs. Leslie Carter will open with Du Barry for a long run.

Sally in Our Alley will come to the Boston for an engagement a little earlier than had been anticipated at the opening of the season, but following When Johnny Comes Marching Home it has a good time.

Kyrle Bellew will conclude his fortnight's engagement at the Museum with A Gentleman of France, that was not received especially well by the critics, although all agreed that Mr. Bellew's work as a romantic star was excellent.

Francis Wilson is another who concludes his engagement in Boston next week. His four weeks at the Colonial have not all been crowded, but the business has been good.

The Sultan of Sulu has been doing splendid business thus far at the Tremont and seems to follow in the line of Savage successes. It is a fun maker and beauty show combined and the large audiences are well satisfied. It will hold the stage until James K. Hackett brings The Crisis.

Boston has one less stock company, for Corse Payton's players will give their final performance at the Park to-night with Dr. Jeckyl and Mr. Hyde, and then the house will remain dark for a week until Everyman comes.

The Castle Square remains just as popular as ever and will succeed the crowded fortnight with The Christian with a revival of A Young Wife.

Another former success will be revived by the stock company of the Bowdoin Square next week—Coon Hollow.

Not Guilty will be the melodramatic offering at the Grand Opera House next week.

Boston Music Hall will give a change of bill in Spotless Town by Gus Hill's company. For the holiday season a children's theatre has been opened here in the Japanese garden, where frequent performances are given, with moving pictures and novelties calculated to please the younger generation.

The Show Girl will continue its successful stay at the Columbia, and no limit is yet announced for the stay of Rice's company.

Quite the most important feature of the present week in Boston has been the theatrical ball, which drew a large attendance of college students and chorus girls to Symphony Hall on Thursday evening.

All the week the hearing in the labor question involved in the strike upon the Majestic has been going on before Frank N. May, who sits as master in the hearing in the contempt proceedings brought by Lynch and Woodbury against J. T. Cashman and other members of the Building Trades Council. The hearers have heard much about the ordering of strikes and other labor matters, but that has not hastened along the opening of the Majestic any. The date is still unsettled, as is the decision in this hearing.

Judge Richardson has decided the Mascagni case in one respect and holds that the Mittenhalls will not have to go to the Italian courts, since the composer must contest here, as the alleged breach of contract occurred in this city.

A. H. Chamberlyn, of the Columbia, who is still very ill at his home in Brighton, is reported as considerably better now and his recovery is thought certain.

A decided change in booking has been made at the Museum, and Lulu Glaser and Dolly Varden will not come here at all. On the other hand, A Country Girl from Daly's will be brought here for a run.

JAY B. BENTON.

PHILADELPHIA.

Programmes in Quakertown—Duse and Everyman Unappreciated.

(Special to The Mirror.)

PHILADELPHIA, Dec. 13.

The two weeks' engagement of Eleonora Duse at the Garrick came not up to expectations, the public for some unaccountable reason failing to appreciate this great artist. Mrs. Patrick Campbell opens Dec. 15 for two weeks with The Joy of Living and repertoire.

The Broad Street Theatre announces William Gillette in Sherlock Holmes Dec. 15 for a week. John Drew follows for two weeks.

A Chinese Honeymoon (No. 2) remains one week more at the Chestnut Street Theatre. The Rogers Brothers, Dec. 22, two weeks.

The Sleeping Beauty and the Beast continues at the Chestnut Street Opera House.

The New Clown, with Dan Daly, holds the week of Dec. 15 at the Walnut Street. Louis Harrison, Merri Osborne, Eugenie Hayden, Katharine Call, Tom Browne, Bert Thayer, Sumner Gard, Crissie Carlyle, and Ella Montreville will be in the cast.

The Auditorium, with A Runaway Girl, played the week to immense patronage and well pleased audiences. Peck and His Mother-in-Law Dec. 15. Bolivar's Busy Day Dec. 22.

Arizona remains for a second week at the Park and then jumps to the People's for week of Dec. 22. Neil Burgess in The County Fair comes to the Park Christmas week.

The Little Mother will be presented at the National Dec. 15 for a week.

A Thoroughbred Tramp is the offering Dec. 15 for a week at the Kensington.

For Her Children's Sake will be the attraction Dec. 15 at the People's, to be followed by Arizona.

Everyman at Horticultural Hall failed to attract.

Keith's Bijou Stock will present The Lost Paradise week of Dec. 15. Robert Elliot and Meta Maynard are no longer with the organization. The cast will include Malcolm Williams, Edna Phillips, Beatrice Ingram, Grace Addison, Orme Caldara, Edwin Nicander, and Emile Collins.

The Girard Avenue Theatre Stock, with Leonora Von Ottinger and Thomas McGrane in leading roles, will appear in A Wife's Peril week of Dec. 15.

Ten Nights in a Barroom will be the attraction offered by the Forepaugh Stock company week of Dec. 15, with Florence Roberts and Louis Leon Hall in prominent parts.

The Grand Opera House Stock company continues to large business. Northern Lights is the offering Dec. 15 for a week with Maude Odell, Isabelle Evesson, Harrison J. Wolfe, and Forrest Cummings in the cast. The Christian is in rehearsal for early production.

Carrie Radcliffe's Stock at the Columbia appear week of Dec. 15 in The Pearl of Savoy.

Darcy and Speck's Stock company at the Standard revive on Dec. 15 The City of New York.

The Wurster German Stock company at the Arch Street announce a varied repertoire for the coming week: The Robbers, Pension Schoeller, Der Stabstrompeter, Mary Stuart, and a new farce, Papageno.

Dumont's Minstrels at the Eleventh Street Opera House, with William Henry Rice, retain the present bill next week; business exceedingly large.

Italian opera at the Academy of Music, under Maurice Grau, is booked for only two performances during the holidays, Dec. 23 and 30.

S. FERNBERGER.

WASHINGTON.

Dramatic and Musical Events—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, Dec. 13.

Martin Harvey is the Columbia announcement for Dec. 15, with The Only Way.

The Wilderness, presented by the Empire Theatre company, headed by Charles Richman and Margaret Anglin, is the National's bill for the coming week. William Courtleigh, W. H. Crompton, E. Y. Backus, Lawrence D'Orsay, George Osborne, Jr., Frank Brownlee, Ethel Hornick, Mrs. Thomas Whiffen, Mrs. W. G. Jones, Kate Pattison-Selten, Lillian Thurgate, Grace Gallilher, Amy Meers, Kitty Barriscale, and Donald Gallilher are in the company. E. H. Sothern follows.

Lavinia Shannon, a new star coming next week to the Lafayette Square Opera House, in Beyond Pardon, will receive a sincere welcome. Washington Lodge of Elks will attend the opening, as Miss Shannon is an honorary member.

A Montana Outlaw is the Academy of Music offering commencing Monday.

Morgan Sherwood, of the National, celebrates his silver wedding to-day.

Ned Stein, treasurer of the Columbia, is secretary of the local branch of the Flying Squadron.

James F. Peyton, formerly manager of Elihu R. Spencer, Russ Whytal and other stars, and now connected with the Washington *Post*, has taken the management of Sherwood and Denham's Joan of Arc company.

Mary Shaw's special matinee of Ghosts, supported by George Fawcett's company, was given Wednesday, postponed from Tuesday, by request. This was the first Washington hearing and the Columbia Theatre held a large audience. The presentation was complete and Miss Shaw scored a distinct success.

Frank Smith, formerly assistant treasurer of the National Theatre, has gone to New York to fill a like position at the Garden Theatre.

The Kneisel Quartette's second Tuesday afternoon concert at the Raleigh Hotel Dec. 9 was again a crowded affair.

JOHN T. WARDE.

CINCINNATI.

Anna Held at the Grand—Coming Attractions—The Pike—News Jots.

(Special to The Mirror.)

CINCINNATI, Dec. 13.

The Little Duchess caught the fancy of theatregoers Dec. 7-13, and as a consequence Anna Held's engagement at the Grand proved by far the most successful she has ever played here. De Wolf Hopper, who takes the time originally allotted to Lulu Glaser, is to open Dec. 15 in Mr. Pickwick.

Eugenia Blair makes her first stellar appearance here at the Walnut Dec. 14 in Zaza.

Ward and Vokes in a new edition of The Head Waiters at Heuck's Dec. 14-20.

The Pike will offer Robert Hilliard's old success, Lost—Twenty-Four Hours 14-20. Not many farces have been offered at this house lately, and the indications in advance are that its patrons will relish the change in fare.

To-morrow night's bill at the German Theatre will be Richard Frans's four-act comedy, Der Erste Liebhaber.

The James Boys in Missouri is to be the week's attraction at the Lyceum. George Klint and Alma Hearn head the company.

Manager Anderson, of the Walnut and Columbia, who has been confined to his house for some time by illness, is able to be out again.

Anna Eva Fay's engagement at Robinson's, that closes to-night, has been very successful. An extra matinee was given yesterday to accommodate the crowds.

The Fiddle-Dee-Dee company did not arrive in time last Sunday to give the afternoon performance at the Walnut, and they made up the loss by an extra matinee yesterday.

The Lagoon, that has been closed for several seasons, has been purchased by the Ludlow Realty Company, who will reopen this once popular park next season.

H. A. SUTTON.

BALTIMORE.

The Week's Bills in the Monumental City—Plays and Concerts.

(Special to The Mirror.)

BALTIMORE, Dec. 13.

The attraction at Ford's next week will be San Toy, with Samuel Collins, Elgie Bowen, Hobart Smock, Isabell Hall, Sarony Lambert, George K. Fortesque, Nellie Lynch, Nagle Barry, Nora Lambert, and Joseph Canto.

Everyman will be shown at the Academy of Music beginning Monday.

Next week at Chase's the George Fawcett Stock company will revive Rosedale. Frank Gillmore and Grace Kimball will play the leads.

Across the Pacific is the bill for the Holliday Street Theatre next week.

Bolivar's Busy Day will be seen at the Auditorium Music Hall next week.

The Schumann-Heink concert at the Music Hall last night was a decided success. It was for the benefit of Vacation Lodge, a resort maintained by charity for the children of the poor. Society girls acted as ushers and distributed programmes.

Ex-Governor Frank Brown has purchased three lots in North Charles Street, near Saratoga. It is rumored that the purchase was made for the erection of a new theatre. This could not be confirmed positively, but all indications point that way. The location is one of the best in the city for that purpose.

Professor Frederick N. Warren, Ph.D., of Yale University, has been giving a series of lectures on the modern French drama at McCoy Hall. They have been remarkably well attended and greatly enjoyed. The subject of his last lecture was the theatre of Corneille, Molière, and Racine.

The Boston Symphony Orchestra gave a delightful concert at Music Hall on Tuesday. The soloist was Anton Van Rooy.

The second Kneisel Quartet concert took place at Peabody Hall on Wednesday. The soloist was Harold Randolph. The fourth Peabody recital was given at the hall yesterday. Marie Gaul, Maud Randolph, and J. C. Van Hulstein participated.

Carl Hagenbeck's trained animals are still drawing excellent audiences at Convention Hall.

HAROLD RUTLEDGE.

ST. LOUIS.

Iris, Mrs. Jack, and Zaza Presented—Musical Events—Bookings.

(Special to The Mirror.)

ST. LOUIS, Dec. 13.

Well, we have had the much advertised Iris "presented" to us. It is rather hard to determine the ability of Miss Harned in this role. The story of the play so overshadows the actress that one almost forgets to notice how much art there may be in the acting, so absorbed does one become in the acts of the frail creature Mr. Pinero has manufactured. The play was harshly criticised by the local press.

At the Olive Street house we had the delightful Mrs. Jack. Alice Fischer, although a Western product, was new to St. Louis, but she "caught on" in a wonderful fashion; her portrayal of the breezy Western widow with a big voice, somewhat rude in manners, withal a large heart, was a clever piece of character work. Miss Fischer's support was excellent. Mrs. Thorndyke Boucicault did well with the unsympathetic part of Mrs. Hilda Pointer. The part of Mrs. Ann O'Hara was finely done by Alice Leigh. Thomas Evans was a big hit as Marky Deaves. Anna Held comes to the Olympic Monday evening in The Little Duchess. In Miss Held's support will be such clever entertainers as Joseph W. Herbert, George Marion, Hubert Wilke, Edouard Durand, Knox Wilson, Franz Ebert, Louise Royce, Annie St. Tel, Katharine Bell, Luella Drew, Billy Norton, and Adelaide Orton.

To-morrow evening at the Century we are to see Tim Murphy in Old Innocence. Robert Edeson in Soldiers of Fortune Dec. 21.

Zaza at the Grand at popular prices filled the auditorium almost to its capacity all the week. Fiddle-Dee-Dee will return to-morrow afternoon.

Capable people presented Human Hearts at the Imperial. The audiences were very large. The scenery is good, and in the four acts the attention of the audiences is held throughout. Willis Granger will be seen next week at the Imperial in Gypsy Jack.

A Little Outcast, a very sensational melodrama, drew large audiences to Havlin's. Anne Blancke in the newsboy role did especially good work and she was a large hit with the gallery. A newsboy quartette is one of the striking novelties. Scenically the play is well staged. The Heart of Maryland will be the offering at Havlin's the coming week, with Alma Krueger as Maryland Calvert.

The Union Musical Club gave its second reception this afternoon at the Club rooms.

The Choral-Symphony Society gave its second concert of the season at the Odeon Thursday evening before a very large and representative audience. Mrs. F. A. Bensberg, contralto, and Miss Adah A. Black, soprano, were the soloists and they were enthusiastically received. The society chorus of three hundred voices and the orchestra of fifty pieces, under the direction of Alfred Ernst, were heard with fine effect.

J. A. NORTON.

[illegible] DE HOOTIN' OB DE OWL.

I allus was a skeery nig
  When I was jes' a boy,
An' prowlin' roun' de woods at night
  I never did enjoy.
I's superstitious 'bout de owl
  A 'hootin' way up high,
'Caus dat's a sign, jes' sho's you bawn,
  Dat someone's gwine ter die.
One night, Miss Addie taken sick,
  An' cose I had ter drill
Up fru de Black-jack grove, ter git
  Ole Doctah Hiram Hill.
Es I wus walkin' fru de trees,
  A whistlin' 'way de ghosts,
An' tryin' ter keep ma mind upon
  Termorrer's possum roas',
I heered a dog-goned owl a hootin'
  'Way up in de leaves.
I stopped right still—I couldn't move
  Fer shakin' at de knees.
Sez I, "Miss Addie'll shorely die
  Ef I don't kill dat owl;"
But as I started up dat tree
  A dog begin ter growl.
Then sumthin' hollered "Booh!" way up
  In dat ole Black-jack tree.
Shucks—'twar only Massa Nowlin
  Bettin', larfin' down at me. **

Young Tobe Hozie, laughs and tears. **

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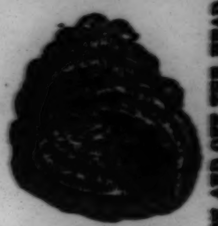

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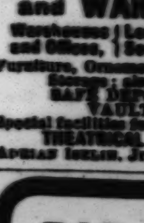
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BROOKLYN, N. Y

Hal Brown in his effective creation of the typical hobo in the role of Willie Wildflower and his peculiar characterizations and songs, his transitions from the grave to gay, were productive of alternate outbursts of applause at the one to uproarious laughter at the other.—THE DAILY STANDARD UNION.

THE FATAL CITY.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

Heidelberg .... Princess
The Peddler .... Fourteenth Street
When Johnny Comes Marching Home .. New York

Irving Place—The Bureaucrat.

Comedy in four acts, by Gustav von Moser. Produced Dec. 9.

Count Meng .... Franz Kierschner
Ella .... Hedwig v. Ostermann
Rosen .... Max Haenseler
Lemke .... Willy Frey
Karoline .... Georgine Neuendorff
Gertrud .... Frida Brandt
Anna .... Grete Kupfer
Eberhard .... Otto Ottbert
Sebald .... Richard Schlagheimer
Leo Kraft .... Matthias Claudius
Friedrich .... Carl Bachwitz
Charlotte .... Louise Satour

Gustav von Moser's four-act comedy, The Bureaucrat, which, though not a new play, had never been seen in New York before, won a considerable measure of approval at the Irving Place Theatre last Tuesday night. It is called a comedy, but it belongs more properly under the classification of farce, all the characteristics of which it possesses—a general inconsequentiality, no attempt at character drawing, no effort at a transcript from real life, but a constant striving for comic effect, generally obtained by odd situations. The Bureaucrat is a worthy representaive of its class. It is clean, wholesome and genuinely amusing. Once started it moves steadily. The fun soon becomes fast and furious and there is no let-up until the final curtain. It shows no sign of age and, in spite of the fifteen years or more to its credit, its situations seem fresh and unhackneyed. The nearest approach to character drawing in the play is in the case of the bureaucrat himself. It was but a superficial attempt, however, and the worthy Lemke was sacrificed on the altar of the farcical treatment.

The story of the play follows: Count Meng has long set his heart on the marriage of his daughter Ella to her cousin Eberhard. Neither of the young people seems particularly attracted to the other. Rosen, a government official visiting the Count, plans a course of action which, he says, is sure to bring maters to a crisis. Each is to be told that the other is dying of love. Trial is made of the plan, but without result. Ella's friend, Anna Lemke, is loved by a young musician, Kraft, and returns his love. Eberhard is an involuntary witness of the workings of love as exemplified by these two. He becomes curious and decides to investigate the subject on his own account. To pursue his studies he pretends to go on a journey, but, instead, he hires quarters under an assumed name at the house of Lemke, a minor official, wrapped in red tape, and seeing no good in anything outside of office under the State. His wife, Karoline, has forced him to lend his assistance to an amateur performance for charity and this proposed performance is to have serious results for himself. The *ci-devant* Eberhard makes excellent progress in his chosen pursuit, especially since he has a new case to study, that of Lemke's second daughter, Gertrud, who loves Sebald, a poor writer, also a lodger under the Lemke roof-tree. The father quickly makes friends with Eberhard, whom he supposes to belong to the same profession as Sebald. Unlike Sebald, however, the young man appears to have money. He plays the host to his landlord and plies him with wine from his uncle's cellar. Lemke is considerably elevated by what he has drunk. He confides to his companion the views of a hen-pecked husband on the subject of matrimony. These views Eberhard carefully transcribes and later on furnishes to the papers under Lemke's signature. Meanwhile news comes that one of the persons to appear in the play is unwilling to assume his part, that of a valet. Karoline decides upon her husband as a substitute. Between his wife, Eberhard and the wine he has drunk the unhappy bureaucrat is brought to consent to his appearance in the guise of the valet. He has barely put on the valet's dress when Rosen appears and is horrified by his subordinate's behavior. Ella thinks her cousin loves Anna and from that moment knows that she herself loves the reprobate. Eberhard reciprocates her affection, and he very soon convinces her that he is sincere in his protestations of love. Through him Lemke receives promotion, instead of dismissal from the service of the State. The old man is so mellowed by his good fortune that he consents to the marriage of Gertrud with Sebald and of Anna with Kraft.

The farce was well within the grasp of Herr Conried's company. They had caught the spirit of the piece and they carried it through to the end with unflagging energy. Willy Frey in the title-role showed himself possessed of no mean ability as a character actor. He came as near making Lemke a creature of flesh and blood as anyone could. The gradual change, under the influence of wine, from the harsh disciplinarian to the genial toper was capitally denoted. Georgine Neuendorff as the wife, Karoline, gave a technically flawless piece of work. Otto Ottbert had in Eberhard one of those parts in which he delights and which he knows so well how to depict—full of *bonhomie* and joy of life. He fairly breathes life from his finger-tips. Hedwig von Ostermann looked well and acted charmingly as the Backfisch Ella. The Count Meng of Franz Kierschner was, as is usual with him, a careful piece of work. Max Haenseler was a capital Rosen. Matthias Claudius was irresistibly amusing as Kraft. Grete Kupfer was adequate as Anna.

Old Heidelberg will be the attraction at the Irving Place all of this week. Next (Christmas) week there will be daily matinees of a piece for children, entitled Max and Moritz, from the pen of Leopold Gunther. On New Year's Eve Jugendfreunde, a comedy in four acts by Ludwig Fulda, will be presented, and the following night Frederick Bonn will open his engagement with Hamlet.

Criterion—The Cavalier.

Drama in four acts, by Paul Kester and George Middleton. Produced Dec. 8.

General Austin .... Francis Kingdon
Reverend James Harper ..... Clarence Handysides
Captain Francis Oliver .... Frank Worthing
Lieutenant Edgar Ferry .... William Lewers
Richard Thorndyke Smith .... Morgan Coman
General Jewett .... Thomas L. Coleman
Captain Robert Jewett .... Edgar L. Davenport
Major Armstrong .... Frederick Burt
Lieutenant Ralph Gilmer .... Frank Belcher
Sergeant Quinn .... Chester Beecroft
Uncle Isaac .... Charles H. Bradshaw
Charlotte Durand .... Julia Marlowe
Mrs. Gilmer .... Kate Lester
Camille Harper .... Nella Webb
Lucille Harper .... Gwendolyn Valentine
Estella Gilmer .... Olive Oliver
Tilly .... Katherine Wilson

The first performance by Julia Marlowe and her supporting company of The Cavalier drew a large audience together at the Criterion Theatre last Monday night. Miss Marlowe had been absent from the local stage for a considerable period and during that time had been through an unfortunate production and had endured a siege of illness. Her many admirers therefore rallied with double enthusiasm to her support and gave her an unusually hearty welcome.

The Cavalier is a dramatization, by Paul Kester and George Middleton, of George W. Cable's novel of the same name. Rather, it should be said, that the play is founded upon the novel, since many liberties have been taken with the story, and the graces of Mr. Cable's literary style have been very thoroughly hidden beneath the conventionalities of the stage. The play evidences again the evils of the modern method of dramatising popular books and the custom of subordinating every element of a drama toward the glorification of the star. As a piece of dramatic architecture The Cavalier is almost without merit. The construction—notwithstanding a number of effective situations—is lamentable. The dramatizers have utilized all of the showy devices of the drama that could be made to seem appropriate to the story, and they have been at great pains to keep the star ever in the center of the stage. The play, contrived in this fashion, might not be else than unlifelike, superficial and at times even ludicrous. Yet there seems a public that finds pleasure in entertainments of the sort, and it is by no means impossible that The Cavalier may win success.

The scenes of the play are laid in Mississippi and Louisiana during the period of the Civil War. The heroine, Charlotte Durand, a beautiful Southern woman, full of sentiment and affection for the South, marries Francis Oliver, a captain in the Confederate army, who has just returned from the North, where he was held as a prisoner of war. The wedding occurs in the first act, after a deal of frivolous comedy. No sooner is the ceremony over with than Charlotte discovers that Oliver has gained his freedom from the Yankees by betraying his flag, and that he has for a large pecuniary reward become a Union spy. Her impulse is to denounce him to the Confederate officers, but when she realizes that this would bring death to her new-made husband she decides to hold her peace. Oliver rejoins his old regiment of the Confederate army, and Charlotte determines that she will use her every effort to aid the Southern cause and to thwart the designs of her husband.

In the second act Charlotte appears as an imitation Cigarette. She is not immoral, as is the heroine in Under Two Flags, but she has vastly more authority. It appears that she is loved by every discernible officer and soldier in the Southern army and has numerous admirers in the Union lines. Therefore she practically runs the campaign. And it is shown conclusively that she is well qualified for the task. In the first act she is only a careless, pampered belle of society. In the second act—six months later—she is an expert telegraph operator, she is an authority upon the art of war, she knows the movements of all the troops, Northern as well as Southern, she is more familiar with the topography of the country than any of the men in the Confederate army, she is a skilled nurse, and she is able to take up the work of a chaplain at a moment's notice. She is, indeed, a paragon. The second act takes place in a warehouse, beside a railway track. When stage pictures are needed various trains of cars appear at precisely the right moment. In this act Charlotte works industriously to checkmate her husband, and incidentally she repeats the Lord's Prayer and sings "The Star Spangled Banner" for the benefit of a dying Union officer, who is, of course, one of her numerous suitors.

The third act takes place in the hall of the old Southern house in which Charlotte and Oliver were married. The house is in possession of the Yankees, and Oliver is there in the Yankee uniform. Charlotte finds her way there on an errand of mercy and to save a train of wagons containing Confederate treasure that her husband has betrayed into the hands of the Northerners. The husband and wife meet and have a very disagreeable quarter of an hour during which Oliver declares that a wife's first duty is toward her husband, and Charlotte declares, with the authority of a star, that her duty is toward her flag. A dance is given in honor of the invaders. Charlotte sends a message to Captain Ferry, of the Confederate army—who, by the way, is her suitor No. 1—that the time is ripe for an attack. During a Virginia reel the gallant Ferry, with a detachment of soldiers, arrives upon the scene and puts the Union officers to rout. Oliver manages to make one shot at the leader, but instead of killing him, he seriously wounds Charlotte.

In the final act Charlotte, who is now recovering from her wound, confesses that she loves and has always loved Captain Ferry. The news comes that the rascally Oliver is dead, and Charlotte and Ferry decide to seek for happiness together.

Miss Marlowe's portrayal of Charlotte was in every particular exceedingly fine. She carried almost the entire burden of the play, being on the stage nearly all the time. A less charming actress would surely have grown tiresome in so long a monologue, but Miss Marlowe, by employing her best skill, managed to retain the interest of the onlookers. She had opportunities to display a wide range of emotion, from the lightest of light comedy to tragic despair, and in every mood she was effective. It was no small achievement to give a semblance of reality to situations that were essentially theatric and so improbable that they bordered on absurdity. This, however, Miss Marlowe accomplished.

Frank Worthing as Francis Oliver had a task similar to Miss Marlowe's, and he was no less successful in his accomplishment of it. Oliver, as shown in the play, is a wholly impossible character. Mr. Worthing made him seem real. Technically his performance was superb.

The other characters in the play are very conventional and the players had little chance to reveal more than their most ordinary abilities. William Lewers was a manly Captain Ferry; Edgar L. Davenport played an admirable death scene in the second act; Clarence Handysides acted Harper in robust, genial fashion, and Thomas L. Coleman was a capital General Jewett. Kate Lester was agreeable and natural as Mrs. Gilmer, and Nella Webb played Camille Harper brightly. The other roles were, with but one or two exceptions, well acted.

The stage-management of William Seymour was exceedingly good. He did, apparently, all that could be done to make the play seem real. The scenery, by Gates and Morange, was very pretty and effective, and the costumes were historically accurate.

Murray Hill—Hamlet.

Creston Clarke, son of John Sleeper Clarke and nephew of the late Edwin Booth, was the visiting star last week with the Henry V. Donnelly Stock company at the Murray Hill Theatre. To the credit of Mr. Clarke and Mr. Donnelly it must be said that in none of the announcements was the actor heralded as a relative of the celebrities named. He came with only his own reputation, which is sufficient, behind him, and by his own efforts in the role of Hamlet he won the admiration of a succession of large audiences.

Mr. Clarke's Hamlet is for the most part the traditional Hamlet, but the actor has followed only the best traditions. His impersonation is not wholly imitative. It evidences long and careful study and a certain originality of conception. Mr. Clarke makes the character far more understandable than many players do. He reads his lines distinctly and impressively, seemingly with the desire to make as clear as possible their meaning. Yet his portrayal is not pedantic. He brings to it the outward show of the actor as well as the inward grace of the student. In appearance, bearing and manner he satisfies, and his voice, though not particularly agreeable, is expressive.

The support given to the star by the regular company of the theatre was praiseworthy, indeed, considering the nature of the usual work of the organization. Among the players who deserve especial commendation were Laura Hope Crews, who acted Ophelia with sincerity and sympathy; Robert McWade, Jr., as Polonious; George Henry Trader as the First Gravedigger; N. Sheldon Lewis as the Ghost, and Rose Stuart as Queen Gertrude. The stage settings and costumes were in good taste.

This week Ralph Stuart appears at the head of the company in The Streets of New York.

American—The Slaves of Russia.

Melodrama of the lurid type prevailed at the American Theatre last week, when The Slaves of Russia was presented. Burt Lytell essayed the role of Ivan Khorvic, as Maurice Freeman had a week of rest. Mr. Lytell's portrayal of the wronged prince was excellent. Jessaline Rodgers was again seen to advantage as the Countess de Manleon. Robert Cummings was especially good as Count Karatoff. Thomas Reynolds, as usual, caused much amusement in the role of Mr. Willie Gray. Frank E. Jamison gave a very capable delineation of the old serf, Khor. John Hewitt as Prince Baronoff, Paul Scott as Larry O'Rourke, John Ravold as Steinhardt, Helen Campbell as Zitka and Laura Almosnino as Rosalie were well cast. Lillian Bayer as Selina and Helen Beaumont as Princess Lodoski were very good. The other parts were well handled. The staging and scenery were noteworthy. Large audiences attended. This week A Remarkable Case.

Circle—Jane.

The Herbert Stock company presented the time-honored farcical comedy, Jane, last week to good sized and appreciative audiences. Bijou Fernandes in the title-role was painstaking and vivacious. Charles Hallock as Charley Stackelton fulfilled the requirements of the part admirably. William Tipson as portrayed by Charles H. Waldron highly entertained those present. Albert Tavernier's interpretation of Mr. Kershaw was smooth and skillful. Mrs. Thomas Barry added much humor and naturalness to Mrs. Chadwick. Alice Neal in the somewhat insipid character, Lucy Norton, was sweet and demure. Charles W. Swain's Claude was rather droll, though considerably overdrawn. Jean Newcombe as Mrs. Paxton and Louis Bishop Hall as Mr. Paxton were equal to the exigencies of their respective parts. The play was carefully mounted and the stage-management competent. This week Young Mrs. Winthrop.

At Other Playhouses.

This holiday number of THE MIRROR having been sent to press earlier than is usual owing to the additional labor involved by its increased proportions, extended notices of the current week's productions are necessarily deferred until the next issue. The week's announcements at the various theatres are as follows:

PRINCESS.—Aubrey Boucicault's translation of the German comedy, Heidelberg, is shown for the first time.

FOURTEENTH STREET.—Joe Welch makes his local debut as a legitimate star in the comedy, The Peddler.

NEW YORK.—The new musical comedy, When Johnny Comes Marching Home, will have its initial metropolitan performance this (Tuesday) evening.

GRAND OPERA HOUSE.—Amelia Bingham and her strong company are seen in A Modern Magdalen. Last week Dan Daly scored well in The New Clown, Louis Harrison, Charles Swain, and Merri Osborne ably assisting. Tom Browne made a distinct hit with his whistling and imitations.

CIRCLE.—The Herbert Stock company revive The Charity Ball.

AMERICAN.—The Greenwall Stock company present Circumstantial Evidence.

WEST END.—A Wild Rose is the bill for the week.

NEW STAR.—Al W. Martin's Uncle Tom's Cabin is the attraction this week.

MANHATTAN.—Mrs. Fiske continues to present Mary of Magdala to very large audiences. On Thursday afternoon she will give a special performance for the benefit of the Actors' Church Alliance.

ACADEMY OF MUSIC.—The Ninety and Nine draws the lovers of melodrama.

BELASCO.—Blanche Bates has scored a remarkable hit in The Darling of the Gods.

BIJOU.—Mabelle Gilman remains in The Mocking Bird.

BROADWAY.—The Silver Slipper is in its eighth week here.

CASINO.—A Chinese Honeymoon puts in its twenty-ninth week at this theatre.

DALY'S.—A Country Girl is in its last fortnight here.

EMPIRE.—William Faversham appears in Imprudence.

GARDEN.—E. S. Willard continues in The Cardinal.

GARRICK.—Mary Mannering's engagement in The Stubbornness of Geraldine will terminate on Dec. 27.

HARLEM OPERA HOUSE.—The Two Schools is the week's programme.

HERALD SQUARE.—Richard Mansfield continues his elaborate revival of Julius Cæsar.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott offer The Altar of Friendship.

MADISON SQUARE.—Audrey is still the attraction.

METROPOLIS.—A Romance of Coon Hollow is the card.

MRS. OSBORNE'S PLAYHOUSE.—Fad and Folly remains the attraction.

MURRAY HILL.—The Henry V. Donnelly Stock company revive The Streets of New York.

SAVOY.—Ethel Barrymore presents A Country Mouse and Carrots.

THIRD AVENUE.—The bill of the week is Alaska.

WALLACK'S.—James K. Hackett stays a fortnight more in The Crisis.

VICTORIA.—Viola Allen appears in The Eternal City.

CURRENT AMUSEMENTS.

Week Ending December 20.

ACADEMY OF MUSIC—The Ninety and Nine—11th week—74 to 81 times.
AMERICAN—Henry Greenwall Stock in Circumstantial Evidence.
BELASCO—Blanche Bates in The Darling of the Gods—3d week—14 to 20 times.
BIJOU—Mabelle Gilman in The Mocking Bird—5th week—42 to 49 times.
BROADWAY—The Silver Slipper—8th week—52 to 59 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—29th week—209 to 216 times.
CIRCLE—Herbert Stock company in The Charity Ball.
CRITERION—Julia Marlowe in The Cavalier—2d week—1 to 14 times.
DALY'S—A Country Girl—13th week—99 to 106 times.
DEWEY—The American Burlesquers.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—William Faversham in Imprudence—6th week—34 to 41 times.
FOURTEENTH STREET—Joe Welch in The Peddler.
GARDEN—E. S. Willard in The Cardinal—3d week—15 to 21 times.
GARRICK—Mary Mannering in The Stubbornness of Geraldine—8th week—51 to 58 times.
GRAND OPERA HOUSE—Amelia Bingham in A Modern Magdalen.
HARLEM OPERA HOUSE—The Two Schools.
HERALD SQUARE—Richard Mansfield in Julius Cæsar.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Nat C. Goodwin and Maxine Elliott in The Altar of Friendship—3d week—15 to 21 times.
LONDON—The Bon-Ton Burlesquers.
MADISON SQUARE—Audrey—4th week—23 to 30 times.
MADISON SQUARE GARDEN—Closed.
MANHATTAN—Mrs. Fiske in Mary of Magdala—6th week—28 to 35 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—A Romance of Coon Hollow.
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—The Thoroughbreds.
MINER'S EIGHTH AVENUE—Now rebuilding.
MRS. OSBORN'S PLAYHOUSE—Fad and Folly—21 to 28 times.
MURRAY HILL—Henry V. Donnelly Stock in The Streets of New York.
NEW STAR—Martin's Uncle Tom's Cabin.
NEW YORK—When Johnny Comes Marching Home.
OLYMPIC—The Royal Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Heidelberg.
PROCTOR'S FIFTH AVENUE—Hoodman Blind and vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Fallen Among Thieves and vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—All the Comforts of Home and vaudeville.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Ethel Barrymore in A Country Mouse and Carrots—11th week—83 to 90 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—Alaska.
WALLACK'S—James K. Hackett in The Crisis—5th week—34 to 41 times.
WEBER AND FIELDS'—Twirly Whirly—15th week—110 to 117 times.
WEST END—Human Hearts.
WINDSOR—The Hebrew Drama.
VICTORIA—Viola Allen in The Eternal City—5th week—30 to 37 times.

REFLECTIONS

Photo by Baker, Columbus.

Wedgwood Nowell.—This young actor, of whom an excellent likeness appears above, has gained considerable prominence in stock work during the past six years. Mr. Nowell has played more than one hundred important roles ranging from light comedy to leading business and character heavies, and has shown remarkable versatility. In Philadelphia, Cincinnati, St. Louis and other cities of this country as well as in the maritime provinces of Canada he has received the hearty support of press and public. This season Mr. Nowell is leading juvenile of the Girard Avenue Theatre Stock company, Philadelphia, where he is a pronounced favorite. In addition to stock work in past seasons he has been identified with various New York road productions, embracing musical comedy as well as drama, among which may be mentioned The Rounders, The Sporting Duchess, and F. C. Whitney's original Quo Vadis, with which he was associated during its first two seasons. Among the roles in which he has scored are Hosea Howe in Peaceful Valley, Armand in Camille, Snap in A Night Off, Icilius in Virginius, Nortier in Monte Cristo, Captain Halliwell in The Little Minister, Buckingham in Richard III, Petronius, Nero, Aulus Plautius and Tigellinus in Quo Vadis; O'Keefe in Nancy and Co., Murad in Near the Throne, Strange in A Gilded Fool, Beauseant in The Lady of Lyons, Dechelette in Sapho, Chevalier de Vaudrey and Picard in The Two Orphans, Chateauroy and Rockingham in Under Two Flags, and Ned in The Burglar. In addition to his other talents, Mr. Nowell is a gifted pianist and a clever composer of light operatic and "popular" music.

Harry Fontelle and Claude Radcliffe are en route with Jule Walters' new Side-Tracked.

Manager Frank B. Foster, of the Madison Opera House, Tuscola, Ill., entertained Madame Elsie de Tourney at dinner at their home recently and presented to the actress a beautiful lace collar studded with pearls.

Adele Ritchie and Amelia Stone returned to the A Chinese Honeymoon at the Casino last week and were warmly welcomed. Miss Ritchie had been out of the cast for two weeks owing to an attack of pleurisy, and Miss Stone was absent more than a week with tonsilitis.

Franklin Ritchie is winning praise from the press in the South for his portrayal of Aubrey Tanqueray in The Second Mrs. Tanqueray, with Rose Coghlan.

Helen Desmonde made the trip from Philadelphia to Fall River and with six hours' study and one rehearsal played the star part in The Blind Girl with success. Last season Miss Desmonde played the star part in The Convict's Daughter.

P. P. Craft, manager of Conroy and Mack's Comedians, writes that business continues big. At Meyersdale, Pa., Dec. 4-6, people were turned away at every performance. Dick Mack was presented with a valuable diamond pin weighing two carats by his brother, John Mack, who is now starring with Barney Ferguson in McCarthy's Mishaps. Agnes Earle has received a telegram stating that she has been awarded first prize in a guessing contest and will receive a $1,200 piano.

I. R. Haynes, bandmaster, and Marea De Bean, leading lady, with Uncle Josh Spruceby, were married at Ironton, O., on Dec. 8.

One day last week Belle Gold, while awaiting a train at Elmira, N. Y., for an hour, it is said, asked the ticket agent where the letter-box was situated. A gentleman talking to the agent told her at the remote end of the station. As it was snowing she asked her informant if he would mind mailing her letter, because he had an umbrella and she did not. He acquiesced, and when he had gone the ticket agent told her the gentleman she had sent into the snow to mail her letter was Mr. Schonfield, passenger agent of the Erie Railroad.

Walter Perkins announces that hereafter his play, a dramatization of Mary E. Wilkins' novel, "Jerome, a Poor Man," will be called simply Jerome.

Victor Moore is ill at the New York Hospital with malaria.

Chauncey Holland scored a success by his rendition of "Good-night, Lucindy," in Huckleberry Finn in Baltimore last week.

Kenneth Davenport, of Mildred Holland's The Lily and the Prince, recently played the role of the Prince at a few hours' notice, scoring a hit.

Sara Palmer is suffering from the effects of a badly sprained foot.

Haidee Gunn, daughter of Mr. and Mrs. Michael Gunn, has made a successful professional debut at the Theatre Royal, Dublin.

Esther Rujaero has been compelled by illness to retire from her star place in the cast of her play, A Broken Heart, and has gone to Chicago for treatment, her part being assumed by an understudy. The authoress and management mean to secure someone to fill the part for the rest of the season, she purposing to return to New York to play engagments in new productions and to arrange for the presentation of her new historical play, which is being considered by two prominent managers.

Hal Brown plays the part of the Ragged Hero to perfection.—*Buffalo Evening Times.***

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[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW CIRCLES OF INFLUENCE.

The theatre in these days is developing many new circles of influence. Among the more recent of these The Mirror has noted the establishment of playhouses for the representing of ethical drama in the new Settlement enterprise on the East Side of New York and by the Educational Alliance, as well as the innovation of a theatre under the roof of the Church of the Holy Sepulchre, by its rector, the Rev. Walter E. Bentley, intended to represent religious and other drama appropriate to a modern and enlightened church administration. All of these ventures no doubt will make for the rational pleasure and the mental well-being of the widely-differing people that will come under their influence.

One of the most notable of dramatic ventures that has newly come to notice recently, although it has for some time been in operation, is that of a rich manufacturer, Maurice Pottecher, of Bussang, France. As an account of this enterprise says, this manufacturer "believes he has solved the labor question. Strikes and discontent are unknown in Monsieur Pottecher's large establishment, and all because the enterprising owner runs a theatre as well as a factory."

Three nights and one afternoon every week the employes of this manufacturer either appear as actors or form the audience in the theatre that he has provided for their pleasure. Monsieur Pottecher, it is said, himself frequently takes the part of leading man in the dramas produced, and he also assists in all the practical workings of the theatre. Every employe at one time or another is permitted to take part in a play, and, with the exception of the "first nights," all performances are free to the employes. The interest taken in the enterprise by this employer is remarkable. It is said that many of the rehearsals are held at his home, and he devotes much time, aside from his business duties, to coaching his workmen in their parts. Once each fortnight the workmen take a half holiday for rehearsals of the new play to be presented, aside from other time given to its preparation. The theatre is open every week of the year, and to vary its interest Monsieur Pottecher once a month engages a star in the professional world to appear in some play. The repertoire of the theatre includes classic with modern plays, and the institution is the means of an exemplary feeling of comradeship among all concerned in it.

Quite as interesting as these cases of exceptional purposes of the theatre, assisting as it does to show the universal appeal of the stage, is the fact that there are theatres connected with several private houses in and about New York for the exclusive entertainment of their owners and friends. Some of these, especially those attached to large rural mansions, upon occasion figure in the newspapers, owing to the fact that they are the scenes of elaborate representations, in which well-known members of the dramatic profession assist. The more private of these theatres, however, are for dramatic performances as secluded as are other social functions of the rich, who enjoy them. Perhaps the most elaborate of these theatres within the city limits formerly was a stable, but its transformation is thus described in a New York newspaper:

The interior was torn out and the ceilings and walls were redecorated after the manner of a regular Broadway theatre. A stage large enough for all practical purposes was installed and equipped with a large number of sets of scenery painted by well-known scenic artists. An up-to-date switchboard controls the footlights and other electrical contrivances for producing light effects. There are no regulation theatre seats, but instead exquisite chairs of Louis XV pattern, done in white and gold. In the centre of the auditorium is a fountain of white marble, in which the water gently trickles over a mass of lilies. Above is a promenade-balcony. The floor is of mosaic, and light is furnished from a large crystal chandelier suspended from the ceiling. The curtain for the stage is of heavy tapestry, which is drawn aside with cords. When performances are given in this theatre the performers are invariably professionals, and whether the bill consists of a short play, an operetta, or a vaudeville bill, two rehearsals are always held. The dressing-rooms connected with the stage are similar to those provided at regular theatres.

Several less elaborate private theatres are in frequent use by members of society, who thus in a measure are independent of regular dramatic enterprises, although in the nature of things most of the performances seen in such theatres must lack finish in the acting and the *mise en scène*. All such examples go to show, however, the ever-increasing interest in and the influence of the stage as it relates to contemporary life in all the aspects of that life.

THE FECHTER MANUSCRIPTS.

Mrs. Kate Hackett, sister of the late Lizzie Price, who is now a resident at the Edwin Forrest Home, at Holmesburgh, Philadelphia, has in her possession a number of valuable manuscripts, originally the property of Charles Fechter, that she desires to dispose of. The manuscripts have never before been in the market, and should prove decidedly interesting to collectors of dramatic literature.

The most valuable in the lot is the original manuscript of The Corsican Brothers—Fechter's own copy. It is in fine condition and is bound in red morocco. The other manuscripts are Belphegor, as played by Charles Dillon and Charles Fechter; The Huguenots; or, The Feast of St. Bartholomew; Astarte, by William Gill, Jr.; Broken Spells, by Henry B. Farnie; Manfred, a dramatisation of Byron's poem; The Slave's Revenge, by B. Barnett; Trials Before Triumphs; Uncle's Baby, a one-act comedy; Forty vs. Twenty, a one-act comedy; Ormal, the Prince of Captivity, in seven tableaux, and Molière, a comic drama in five acts, from the German.

The manuscripts were all owned and used by Fechter, and all are in good condition.

A DOUBTFUL THANKSGIVING.

Here is an extract from a letter from Blanche Hall, featured by Broadhurst and Currie as Lois in Sweet Clover, anent the joys of holiday travel. "I inclose the menu of our Thanksgiving dinner," she writes. "It was most interesting."

Soup: A 12 Columbus Station. Delayed train. On the side track. Roast: The late train. Entrees: Into Toledo, 1.30. Into theatre, 1.40. Matinee, 2.15. Hasty Pudding: Make-up, with cold cream. Desserts: Not just. Small portion. Chewing gum. Frozen dressing-room.

"I sent out for a pitcher of hot chocolate during the second act, and got it at night when I came back from supper. It was said that the dinner was an unusually elaborate one; but as all who partook were supposed to have eaten themselves sick, the supper was just a nice light one."

A THEATRICAL PIGEON.

A pigeon that at one time enjoyed a considerable theatrical reputation died in Bloomington, Ill., on Dec. 5. The bird once belonged to Cecil Spooner and had been trained to fly to her in the theatre when she sang a particular song. Later the pigeon appeared in various theatres of Europe. The bird was thought to be about twenty-one years old at the time of its death.

DIE ROTHE AWPEL PRODUCED.

Die Rothe Awpel, by Krantz and Jacoby (The Red Hanging Lamp), had its first American production at the Pabst Theatre, Milwaukee, Dec. 8, by the German Stock company under the management of Leo Wachsner. Adolph Schumacher and Marianne Gonia essayed the leading roles.

THEATRE DESTROYED BY FIRE.

The Cheyenne Opera House, at Cheyenne, Wyo., was completely destroyed by fire on the morning of Dec. 8. All attractions booked at the house will probably play at Turner Hall in the future.

A BEQUEST TO THE FUND.

The Actors' Fund received last week the sum of $2,000 which had been left to the institution by the late Theodore G. Weil.

LETTER TO THE EDITOR.

As to the Consumptive's Home.

Castle Square Theatre, Boston, Dec. 6, 1902.

To the Editor of The Dramatic Mirror:

Sir.—Will you allow me a little space to speak about Robert Bell's project—namely, the building of a sanitarium for consumptive professionals?

The idea is a good one and if carried out in the way Mr. Bell suggests is bound to be successful.

To depend on personal contributions is precarious, to say the least; but if the building fund is raised by special performances, as suggested, the success of the plan is assured. I feel confident the profession as a whole will do all in its power to assist Mr. Bell in this philanthropic undertaking.

Yours, truly,
Leonora Bradley.

EXCEPTIONAL AUDIENCES.

The audiences that have witnessed Mrs. Fiske's production of Mary of Magdala at the Manhattan Theatre have been notable not only for their numbers, but also for their standing. Mrs. Fiske, always a favorite with the best class of metropolitan theatregoers, has drawn this season even more than before the culture and wealth of New York. Never, it is generally admitted, has New York seen so brilliant a series of audiences as have attended the performances at the Manhattan. In addition to the many persons of social and literary prominence, there has been an unusual attendance of clergymen, for whom the theme of the play has a special interest. Among those who have been present are Edmund Clarence Stedman, Edith Wharton, Norman Hapgood, John Kendrick Bangs, Bishop W. H. Moreland, of Sacramento; John Lloyd Thomas, president of the Nineteenth Century Club; Justice Charles H. Truax, former Mayor Robert A. Van Wyck, St. Clair McKelway, Richard Watson Gilder, Jeanette L. Gilder, the Rev. Ernest M. Stires, of St. Thomas' Church; Rev. Percy Grant, of the Church of the Ascension; Helen Gould, John Jacob Astor, Mrs. W. D. Sloane, August Belmont, Miss Anne Morgan, the Rev. Dr. Henry Lubeck, the Rev. John Talbot Smith, the Rev. Thomas P. McLoughlin, the Rev. Joseph Silverman, Mrs. Hilbourne Roosevelt, George W. Cable, the Rev. Minot J. Savage, Felix Adler, former Governor Frank S. Black, and many others. Every audience at the Manhattan, in fact, includes persons eminent in the arts, literature, the church, society and other fields.

NEW THEATRES AND IMPROVEMENTS.

Helena will have one of the finest playhouses in Montana, it is said; the work of construction to begin in the early Spring. This has been practically decided by A. M. Holter and Herman Kline, two citizens of Helena who will build the theatre to lease and management by Howe and Marks. The new building will cost $60,000 and will be modern and up-to-date in all respects. Plans have already been drawn and submitted to a prominent theatrical architect in New York, who approved of them.

The New Gottschalk Theatre at Aberdeen, S. D., was opened to a very large house on Nov. 24 by the James Neill company.

It is said that the town of Hattiesburg, Miss., will have a modern theatre built in the near future. Hattiesburg is now closely connected with Mobile by the Mobile, Jackson and Kansas City Railroad.

The Rapides Club, of Alexandria, La., has made a proposition to the city to grant them the privilege to build an opera house on the City Square. Should the city grant them the request they will erect an opera house costing $40,000.

It is reported that Louis Hanner, of Toledo, Ohio, has purchased an acre of ground in the rear of the Farm Theatre, on which he intends to build an addition to the playhouse.

It is rumored about town that the Sire Brothers have come into possession of a new theatre site at the northeast corner of Broadway and Forty-fifth Street, where they will build a theatre of large proportions.

The new Theatre Republic at San Francisco was opened on Nov. 29 with The Sporting Duchess as the attraction.

It is reported that McVicker's Theatre company, of Chicago, are desirous of erecting a new twelve-story building on the present site of their theatre. The only obstruction is the fact that the City School Board owns the land upon which the present structure stands, and will not waive a portion of the agreement in the present lease of the McVicker Company to the property that does not expire until 1985. This clause states that a revaluation of the property shall be taken in 1905. A meeting between representatives of the company and the School Board was held recently, when the matter was discussed. No definite action has as yet been taken. Should the company carry out their plans, it is said, that they will erect an office building to contain a new theatre that would cost in the neighborhood of $300,000.

MUSIC NOTES.

John Philip Sousa and his band will sail Dec. 24 for a European tour of twenty weeks.

Kocian, the Bohemian violinist, will appear at the Metropolitan Opera House Sunday evening, Dec. 21.

The first of the People's Symphony Concerts crowded Cooper Union Hall Tuesday evening.

The second Bagby musical was given at the Waldorf-Astoria Monday morning.

Madame Roger-Miclos, the French pianist, has lately played at the Colonne concerts, her last public appearance in Paris preparatory to her departure for this country. She is to be heard first with the Damrosch Orchestra in New York, then at several recitals. Then she will begin her tour of the principal cities, extending to the Coast.

AMATEUR NOTES.

The young men of the Cathedral Gymnasium of Mobile, Ala., presented The Hidden Gem Nov. 27 at Mobile Theatre to their many friends.

St. Peter's Catholic Club, of Haverstraw, N. Y., gave an entertainment Nov. 26, under the direction of the Rev. Father Murray.

An amateur theatrical performance was given by Mrs. H. L. Roosevelt at her residence at 301 Lexington Avenue, New York, on Dec. 4. The entertainment consisted of a one-act sketch, entitled Why Men Smoke, some recitations, monologues and musical selections.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror *will be forwarded if possible.]*

K. D., Philadelphia.—Enquire of the Actors' Society of America, 114 West Fortieth Street, New York city.

J. J. McD., New Martinsville, La.: The more important books of the late Alfred Ayres are "The Orthoëpist," "The Verbalist," "The Mentor," "Acting and Actors," "Some Ill-Used Words," and "The English Grammar" of William Corbett, revised and annotated. These books are published by D. Appleton and Company, No. 72 Fifth Avenue, New York.

E. B., New York: The roster of the Arizona company this season is as follows: Kirke La Shelle, proprietor; James H. Polser, manager; Frank Buckley, advance agent; B. D. Dean, stage-manager; J. D. Ferris, property man; John W. Cope, John Burke, Leslie Matthews, Frank Campeau, Ben D. Dean, Dunstin Faronini, Charles E. Graham, C. H. White, H. Bradley Baker, Agnes Muir, Edith Lemmert, Mary Churchill, Eleanor Wilton, and Alma Bradley.

E. K. L., Brooklyn, N. Y.: Humanity was originally produced at the Bowdoin Square Theatre, Boston, Dec. 24, 1894. It was presented in New York at the Fourteenth Street Theatre Feb. 4, 1895, with the following cast: Lieutenant Cranbourne, Joseph R. Grismer; Sir Felix Cranbourne, Scott Cooper; Lady Cranbourne, Mary Davenport; Veva Cranbourne, Belle Bucklin; Major Dangerfield, Fraser Coulter; Lieutenant Pembroke, Charles J. Jackson; Mathew Penn, Theodore Hamilton; Keziah Penn, Bebe Vining; Lesbia Penn, Agnes Rose Lane; Manasses Marks, Dore Davidson; Ikey Marks, Sadie Price; Jerry Gratton, James E. Sullivan; Isaac Burke, Arthur Elliott; Corporal Leahman, Samuel Gray; Alma Dunbar, Phoebe Davis.

PERSONAL

Bonelli.—William Bonelli is starring this season with Rose Stahl in Janice Meredith and has been meeting with success throughout the States. An American Gentleman, of which Mr. Bonelli is proprietor, is now in its twentieth week and also prospering. It is reported that he will make two new productions before the close of the season.

McCann.—John Ernest McCann has sold to George Samuels a new four-act melodrama, Fortune's Wheel, for early production.

Blanc.—Julia Blanc, after closing a successful vaudeville engagement, has been re-engaged by Weis and Greenwall for the American Theatre Stock co., to open Dec. 22.

Rafter.—Adele Rafter, a graduate of the American School of Opera, has been engaged for the forthcoming production of Blue Beard at the Knickerbocker Theatre on Jan. 11.

Roberts.—H. R. Roberts, the young Australian star, now under contract with David Belasco and appearing with Mrs. Carter in Du Barry, will resume his starring tour at the close of his present engagement. Mr. Roberts' success as David Garrick on the Coast was most notable.

Chippendale.—Frederick Chippendale, now a guest at the Edwin Forrest Home, whose recent illness caused great concern among his many friends, is reported to be well on the road to recovery.

Vincent.—John Vincent, the noted old actor and stage-manager, and Mrs. Vincent are soon to be admitted as permanent guests at the Actors' Fund Home on Staten Island.

Björnson.—Björnstjerne Björnson, the Norwegian dramatist, celebrated his seventieth birthday at Christiania on Dec. 8. The city was decorated with flags, and a congratulatory address signed by thirty thousand citizens of Norway was presented to him. In the evening a torchlight procession was given in the dramatist's honor, and he attended a gala performance at the National Theatre.

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The Jeweled Toad. By Isabel McElheny Johnston.

OBITUARY.

Reverend Thomas McLoughlin, uncle of Maurice E. McLoughlin, of The Mirror staff, died on Dec. 8, of heart failure. He was stricken while celebrating mass in the magnificent marble church in New Rochelle, N. Y., which he built after he had reached the age of seventy years, to replace the former edifice, which was destroyed by lightning. Father McLoughlin was appointed pastor of New Rochelle almost fifty years ago, and his out missions took in almost all of Westchester County at that time. He was always an earnest advocate of the rights of the "under-dog," and was an ardent advocate of the theories of Henry George, which he firmly believed contain the solution of many of the most harassing problems that confront society at the present day. He leaves behind him a spotless record that will keep his memory green in the hearts of those who loved him for his unswerving honesty, his manliness and his unflinching courage in the face of opposition, in fighting the battle for the weak and downtrodden against those who would oppress them.

Joseph A. Davis, the theatrical lawyer and organiser of the Columbian Amusement Company, died at the Hahnemann Hospital, on Dec. 10, of appendicitis. He was twenty-nine years old, and is survived by a widow and one child. The remains were buried at Jamaica, L. I., on Friday.

Mrs. Felix Hill, mother of C. H. Andrews, died at her home at Winnebago City, Minn., on Dec. 7; aged seventy-four years.

James B. Preston, the father of E. J. Preston, the manager, died at his home at Oneida, N. Y., on Dec. 6; aged eighty-four years.

Born.

GRIFFIN.—A daughter, to Mr. and Mrs. Charles E. Griffin, at Albia, Ia., on Nov. 28.

Married.

DE SHETLEY—MARTINOT.—William De Shetley and Edith Martinot, at Litchfield, Minn., on Dec. 3.

HAYNES—DE BEAU.—D. E. Haynes and Mason De Beau, at Ironton, O., on Dec. 5.

THE USHER

The year now closing has been notable in the theatrical world of America in more than one respect, and Christmas will be celebrated with unusual satisfaction by many actors and managers. The star of hope burns brightly in the dramatic heavens.

To begin with, the general prosperity of the country has continued without interruption, and the stage has enjoyed its share of recompense. There seems to be nothing in sight that threatens this happy condition of things.

Notwithstanding the fact that the Theatrical Trust has raked off the tax it imposes upon many theatres and attractions for permitting them to do business, theatrical patronage has been so generous that even these victims have enjoyed a measure of the universal prosperity. They are to be congratulated especially on the good times that give them a margin for profit despite the distressing bondage into which they blindly and foolishly ventured.

A development of more interest and significance is the triumph of several individual and independent actors and managers in the line of artistic and important productions.

Indeed, the producers of the Trust this season find themselves overshadowed and supplanted by these courageous factors that in the face of the disadvantages and hinderments created for them by the Ring have contributed to the dramatic year its only distinctive features.

This is an aspect of the present situation that is full of strength and promise. Clearly revealed, against a background of sordid commercialism and crass artistic ignorance, we have here an example of what the stage would be in this country were it freed from the incubus that for half a dozen years has retarded its progress.

Third, but by no means last, among the reasons for good cheer among player-folk this Christmas is the unification of the independent interests of our stage and their determination to restore healthy conditions in the business of the theatre.

This movement is constantly gathering strength, and there is no doubt that it will gather an irresistible force.

When it does the intolerable conditions created and maintained by the Trust will be swept away, and actors and managers once again will live and breathe and pursue their activities without having to secure permission by purchase or otherwise. Emancipation is not far off, unless all signs fail.

The Mirror, too, furnishes its quota to the happiness of the holiday season in the form of this Christmas number, which is crowded with interesting features, pictorial, literary and of other kinds. It combines with the regular issue a variety of special matter, and it furnishes this double number without an increase in price. How well the profession understands and appreciates the unequaled advertising value of The Mirror is found by reference to the advertising pages.

AL. H. WILSON.

Al. H. Wilson is starring this season in a new comedy, The Prince of Tatters, in which he has recorded at every stand an unequivocal success. Mr. Wilson, whether considered as a sweet singer or a clever actor, is immensely popular and his following is large in all the principal cities. His new starring medium affords ample opportunity for the display of his dramatic talent as well as his admirable voice, and its reception has been uniformly cordial. Mr. Wilson now takes rank as one of the most popular and profitable stars in the country, and any new effort of his will be awaited with unusual interest.

FINE PLAYS FOR STOCK.

Alice Kauser, the dramatists' agent, on another page announces a fine list of recent successful plays for stock use and to be let for specified territory. They include Hearts Aflame, More Than Queen, Mrs. Dane's Defense, A Royal Family, Trelawney of the Wells, The Way of the World, Darcy of the Guards, Heartsease, Nathan Hale, and Her Lord and Master. Full scenic equipment is procurable with these, and Miss Kauser also has a number of plays that have scored emphatically this season. Her offices are at 1432 Broadway.

THE ELKS.

Memorial Day was observed by the Carlisle, Pa., Lodge of Elks, No. 578, on Sunday, Dec. 7, in the Opera House. The lodge was assisted by the Germania Orchestra, of Reading, Pa., and by Misses Speck and Brindle and Hugh R. Miller, prominent soloists throughout the Cumberland Valley. A large attendance was present.

The Fargo, N. D., Lodge, No. 260, will hold memorial services in theatre building 7. Hon. Childs, of Minnesota, addressing.

The Montgomery, Ala., Elks held a memorial service Dec. 7 at Montgomery Theatre that was largely attended.

A memorial service was held by the Racine, Wis., Lodge, No. 252, Dec. 7, before a large audience. An eloquent address was delivered by Rev. H. P. Helyett. Several fine musical numbers were also rendered.

Young Tobie Heath, not a dull minute.**

HART CONWAY'S PUPILS IN EVERYMAN.

The students of the Hart Conway School of Acting in Chicago appeared at the Studebaker, in that city, on the afternoon of Dec. 4 in the morality play, Everyman, and a new one-act play by L. Du Pont Syle, entitled In Southern El Dorado. Mr. Conway's presentation of Everyman was the first that had been given in Chicago and it attracted wide attention among the literary folk and serious theatregoers of the city. The dramatic critics were all greatly impressed by the performance and were enthusiastic in their praises of it.

Mr. Conway made in the production several departures from the traditions unearthed by the Elizabethan Stage Society and which are followed by Ben Greet's English company that recently appeared in New York. Adonai (the Deity) was not made visible. The theatre was darkened when he spoke. Death was arrayed in long robes instead of being attired in grotesque fashion. And the names of the players appeared on the programmes—which has not been the case in any of the earlier presentations. The cast was as follows:

Messenger	Josephine Ross
Adonai	John A. Missen
Death	Peter Thomets
Everyman	Rudolph Magnus
Fellowship	John A. Missen
Kindred	Harry L. Wright
Cousin	Grace E. Mills
Goods	Paul T. Case
Good-deeds	Elinore Hayden
Knowledge	Anna Harding
Confession	Franklin P. Benson
Beauty	Harriet Worthington
Strength	Ralph Bennett
Discretion	Clara W. Brown
Five-wits	Alice Talman
Angel	Florence Powers

The students approached their difficult task with earnestness and reverence, and their work created the same feeling of awe that was experienced by those who saw the English company. Rudolph Magnus won very high praise for his performance of the principal role, and the other parts were without exception in capable hands. Dr. Louis Falk was at the organ, and an Ave Maria was sung by a quartette composed of Urla Beatrice Rottger, Victoria Harrel, Lulu F. Slocum, and Anna Ingold.

The curtain-raiser, In Southern El Dorado, proved to be a bright and entertaining bit of a play, and it was well acted by the following cast:

John Thorold	Peter Thomets
Lucy	Pauline Brookes
Virginia Carrolton	Jean Murray
George Ashby	Rudolph Magnus
Tom Roper	Ralph Bennett

Mr. Conway, whose achievements as an actor during his long stage career are well remembered, has been very successful indeed with his school, and the public performances by his pupils have come to be extremely popular with Chicago playgoers.

CUES.

Sullivan, Harris and Woods are preparing to send out a company in For Her Children's Sake through England and Australia next year.

Clay T. Vance's forthcoming production of The Little Church Around the Corner is said to be a melodrama of heart interest without too much of the sensational. The cast will include Clarence Heritage, George Baker, George W. Mitchell, Louis Haines, Thomas Meagan, Lillian Dix, Kathlene Kinsella, Avon Breyer, Edith Fabbinni, and Marion Russell, the authoress of the drama.

Claus Bogel, who was playing Jirgi with Mrs. Brune in Wallace Munro's production of Unorna, has been transferred by Mr. Munro to his Rupert of Hentzau company, pending Mrs. Brune's recovery.

Gormand and Ford on Dec. 1 ended the third successful year of the Gormand and Ford Repertoire company, under the management of Harry Gormand and Bart Ford, having played continuously Summer and Winter, losing but four performances in the entire period. Although perhaps the two youngest actor-managers in repertoire, they have established a record that can hardly be equaled by any of the "old-timers."

Edward McWade's war drama, Winchester, will be presented in London, in April, with Margaret May as the star.

Will S. Rising has signed to open in Bobadil, Luscombe Searelle's new opera. Mr. Rising appeared in London in Searelle's Estrella and also in New York at the old Standard Theatre at the time it was burned, during the first week of the opera.

Manager John Grahame is rehearsing his new Southern Specialty company in Boston, and will open his season in Providence week of Dec. 22.

Allen and Bright are in their twelfth week with the Myrkle-Harder Stock company (Eastern) as a feature, introducing their specialty between acts.

In Williamsport, Pa., Andrew Lynam suddenly being retired from the dialect part in Man to Man, Charles J. Farrell offered to play Giovanni and went on with less than an hour's study, scoring a success.

Butterfield and Bromilow came very near losing their trick bear, "Frank," on Dec. 1 at Clearfield, Pa. The bear was being paraded by his trainer when a hunter who had imbibed rather freely happened to see him and blazed away at him. Luckily the shot went wild.

William D. Emerson has replaced Thomas J. Grady as stage-manager and to play Awful Rick with Murray and Mack's A Night on Broadway. W. A. Harrold is now in advance of the company, replacing W. G. Shand.

Georgia Munson has retired from The Night Before Christmas and has joined Under Southern Skies.

B. H. Mills, after a short rest since the closing of the Forepaugh and Sells Brothers' Shows, has joined the Gormand and Ford company for the rest of the season.

The Spring and Summer tour of Harry Laurence, under the management of Harry Markham, will commence April 13, 1903.

Marion Russell's new play, The Little Church Around the Corner, opened its regular season at Elizabeth, N. J., Dec. 15. It was a gala occasion, Elizabeth being the home town of the young authoress.

Johnstone Bennett, who has been out of the cast of The Silver Slipper for the past few days, has been replaced by Josie Sadler, who, it is said, may play the part of the slavey permanently should Miss Bennett remain out of the company.

T. C. McDonough, who has been playing the part of Hiram Garvey with Holden Brothers' Denver Express company for the past two seasons, closed Dec. 2, and opened Dec. 6 with The Convict's Daughter company at Sedalia, Mo.

The annual French Ball, conducted by the Cercle Français de l'Harmonie, will be given at Madison Square Garden on the night of Jan. 12.

Mrs. Langtry, who it is said will come to this country next January, has again been honored by King Edward. She is touring England in her new play, Crossways, and the King commanded her to appear at the Imperial Theatre, London, on Dec. 8, in the drama, when he was present with the Queen.

Why Women Sin will open at Young's Pier, Atlantic City, on New Year's Day. Rehearsals started at Lyric Hall, this city, last week.

Charles Peyton's next story, "How Spot Became An Actor," will appear shortly in the *Sunset Magazine*. Mr. Peyton is working on another tale, to appear next March, entitled "Wanted, a Bookbinder."

Students of the American Academy of the Dramatic Arts will present five one-act plays written by John Oliver Hobbes, Arthur Hornblow, Edith Wharton, Florence Wilkinson, and Louisa Meigs Green, at the Empire Theatre on the afternoon of Dec. 18.

Hal Brown made a distinct hit in the central figure.—*The Brooklyn Times*.**

THE MATINEE GIRL

Christmas for the lucky actor always means no dinner and two performances.

The unlucky actor, out of an engagement, may accept one of the many invitations that come to good people at this time of year, but the fortunate ones, paradoxical as it may seem, are destined to be dinnerless until midnight; for few there are with sufficient courage to look upon the American national bird before matinee time or in the interim between the afternoon and evening.

One of the best things about the actor is that he probably values his dinner less than other men. He early grows out of the vice of self-indulgence.

He gets over the turkey-holiday fever early in the game, and even the dinner habit ceases to be a fixed one with him owing to the exigencies of travel and the bad hotels in the small towns that make dinner a mockery.

This is one of the charms that make the actor more interesting than the average man, who regards the evening meal as one of life's bright milestones marking each twenty-four hours by its reappearance.

The importance of one's dinner should really become less as one gets older and more intelligent, and on great holidays it would seem as though dinner should be a secondary consideration.

Quite the opposite is the case, though. People are so keen about their dinners on holidays that it is almost pathetic. Family gatherings sit about, sometimes three or four generations being represented, but a deep silence falls after the first joy of meeting is over and then everyone waits respectfully but firmly for the dinner gong.

One never knows the real true joy of living until one grows superior to the dinner habit—to breakfast on something deviled that other people like to have for supper; to dine on nothing and to have a sandwich for dinner.

There are many who imagine that to court such a diet as this would be to invite disaster and sudden death, but in reality the importance of dinner is overestimated by most people.

It is excusable in children who are undergoing the process of growing and therefore are supposed to require quantities of things with puddings, pies and ice cream, raisins, nuts and fruit on holidays; but the enthusiasm of some grown people on the subject of dinner is deplorable.

The Matinee Girl may be criticised for attacking dinner as an evil, but there is nothing, after all, like striking out in a new line of thought.

Reading the other day a highly philosophical leader in an evening extra on the subject of sleep, I was struck with the new thought introduced in the idea that the most important sleep of the twenty-four hours was the hour before awaking.

For any number of years persons have dwelt in the idea that the early hours of the night were the really important hours to consecrate to sleep, but this writer evolved the novel view that the last hour, the holy hour from which boys, and sometimes girls, are yanked by force, is the time in which the mysterious brain cells formulate gray matter.

The intricate way in which the writer explained how the light might be kept out during this precious last hour of sleep was rarely cunning. If one slept in a latticed brass bed, the foot of which frequently presents the appearance of a cage, from behind which children frequently simulate wild beasts, tigers and lions, in their childish gambols, if turned toward the light should be swathed, the writer explained, with bed quilts, counterpanes or rugs.

If, however, one were so far behind the times as to sleep in an old-fashioned wooden bed, it should be reversed, presumably on a switch which should be built in the floor, so that the rays of the rising sun might beat upon it but never touch the sleeper, whose brain was then churning in the last hour of sleep.

It was a beautiful thought and one that the youth of the country will hail with far greater delight than the idea of dinner as an evil. There was a niceness of detail about it that commanded respect, with the exception of a blank as to when the preparations as to warding off the sun's first rays should be conducted.

To make such preparations in the hour of retiring would argue an over-elaboration of methods, not to speak of the noise which would be caused by the revolution of a bed upon the floor, which in the case of flatters would never prove popular with persons on the floor below.

The draping of the foot bars would be noiseless and artistic, but would suggest too much concentration of thought and an entire lack of humor, which is a worse affliction to suffer than even the loss of the last hour's sleep.

But to those to whom it may appeal it is here offered with the idea of dinner as a bad thing. If it makes you think it is all right, and if it makes you laugh it is even better.

Le Gallienne—or was it Pottle—has said that the trouble which some people go to in order to save their own souls is the highest form of selfishness!

The actor has to cultivate his brain and his body under difficulties. He frequently has to rehearse all day and travel all night, with a performance in the evening, and snatches meals in a sketchy way on buffet cars and railway lunch counters.

One can always pick out the actor who has begun to be particular about his dinner. He is never gray over the ears, but he suggests domesticity, a fireside attachment and slippers and a smoking coat in the evening.

Domesticity is considered, and the Matinee Girl is beginning to think it a blight if one is an actor. If Art has a goddess she is only at home after midnight at the Lambs.

For the actor may be careless as to breakfasts and dinners, but is strong in the matter of supper. While others are wrapped in slumber and complexion cream he regains vitality from grilled bones and rarebits.

The satire of the Detroit hotel steward who gets out his excellent dinner menu cards with the heads of actors peering out cutely amid the dishes is apparent.

An actor sees his face the world over on fences, programmes and in newspapers, but he has to visit Detroit to find it gazing soulfully back at him over a roast chicken with giblet dressing.

On some of these bills of fare, which I receive in bunches with keen joy every now and then, I have grown accustomed to Mansfield's keen, intelligent gaze gleaming over Boston clam chowder.

Faversham peers moodily over Georgia corn pone and buttermilk, while James K. Hackett's profile shows up in connection with imperial pudding and brandy sauce, *or* cherry pie—the *or* in italics. Sothern as Hamlet stands guard beside boiled pickerel with parsley sauce, while Nat Goodwin as Shylock is among the ices, and Henry E. Dixey is up against sliced tomatoes *or* mixed pickles—the *or* again in italics.

The Matinee Girl, knowing the Christmas joy and good fellowship that will exude through the pages of the Christmas Mirror this week, sends from her corner a greeting to you all and congratulations upon the genuine advance and progress of the year.

There is no need to preach the doctrine of love and good will toward men to the theatrical profession.

These emotions, which others of us have to stir up annually, are always bubbling in the heart of the actor. The stage seems to hold such a monopoly of these traits that there is not enough left to go around among church members all the year through.

Witness the generous response that followed the announcement of a benefit for Georgia Cayvan! And this actress has been so long away from the stage that in any other world but the world of the stage she would be nearly forgotten.

But the charm of her womanly, gracious personality is still felt and remembered and her name must always stand beside that of the women who have lent a dignity and fineness to their profession that would be sufficient in itself, even if they possessed no talent—just as talent is accepted as all-sufficient by some accompanied by no other quality than itself.

But the children of the stage have matured wonderfully even within the last decade. They have become more serious, more averse to sensational advertising, and the lives of the most successful actors and actresses are lived as quietly and as far removed from publicity and display as possible.

So there is much to joy in this Christmastime among the stage people and those who are interested in their work and their achievements.

A few years ago and it seemed as though the theatre was becoming entirely a money-making enterprise, with no high ideal or purpose in art.

Since then the elements that threatened it have decayed and fallen away like the fungus that sometimes fastens upon a sturdy, beautiful tree. Art for the pocket's sake is a failure, and even in the cheapest form of entertainment nowadays there is a demand for a certain intelligence, an absence of vulgarity, and scenic excellence of a higher order than the stage has ever known.

So, dinnerless or not, the actor keeps Christmas Day this year happily secure, with great anticipations of what will be done within the near future, what even the coming year may bring to those who have waited faithfully, believing in the omnipotence of earnest purpose and indefatigable industry in the vanquishing of evil and the upholding of good in everything.

The Matinee Girl.

MISS SPENCER AS UNORNA.

Mrs. Brune, who has been starring in Unorna under Wallace Munro's management, was unable on account of her illness with typhoid fever to appear in the performances at Memphis on Thanksgiving Day. Isabel Pengra Spencer was selected to take her place, and she appeared in the two performances, before very large audiences, after but one rehearsal in the exacting role. The local dramatic reviewers spoke highly of her impersonation and she was called before the curtain after almost every act.

STUDENTS IN LONELY LIVES.

The advanced students of the American Academy of Dramatic Arts presented for the first time in this country Gerhart Hauptmann's drama, Lonely Lives, at the Empire Theatre last Thursday afternoon. The audience, which completely filled the theatre, received the play with great appreciation. Owing to lack of space in this issue of The Mirror the review of the performance will be deferred until next week.

ENGAGEMENTS.

Alma Mae Follon, Irene Jermon, and Lucius Fairchild, with Gordon and Bennett's A Royal Slave company.

Through the Actors' Society: Fred Gilbert, with Harrington Reynolds; Hermoine De Vere, for Gay Lord Quex; Mark Ellsworth, for Henrietta Crosman company; Clarence T. Arper, for Harkins' Stock company; H. O. Crane, for A Kentucky Feud company; Elouire Oldcastle, for Caste; Starr Pixley, for Judged Guilty; Gertrude Norman, for Alice of Old Vincennes; Lillian Dix, for The Little Church Around the Corner; Frank Opperman, for The Game of Life; Louis Haines, for The Little Church Around the Corner; R. J. Radcliffe, for Nance O'Neill, San Francisco; Seth Smith, for Audrey; George E. Murphy, for Only a Shop Girl company; W. A. Evans, for Caste; Clayton Legge, for Scarlet Letter company; [illegible] Browne, for Girard Avenue Stock company, Philadelphia; George Meech, for The White Slave company.

Earl Browne, to succeed Scott Craven in Mary of Magdala.

William H. Barwald, who originated the part of [illegible] at short notice with James O'Neill in The Honor of the Humble, by Liebler and Company for The Manxman.

Leon Kohlmar, as assistant stage director for Blue Beard.

Bernhardt Niemeyer, for Heidelberg.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Mattie Keene and company in Her First Divorce Case, written by Ella Wheeler Wilcox, and Al Leech and the Three Rosebuds in Examination Day at School, head a bill, including Joe, Myra and "Buster" Keaton, Le Roy and Clayton, Madame Winslow Fitch, a society singer, who makes her first bow here; the Brothers Freydo, Brooks Brothers, Wenona and Frank, the Folly Trio, the Nice Twins, Willie Weston, and the biograph.

Tony Pastor's.

The Colby Family, Edwin Latell and the Broadway Trio are prominent in a bill embracing Sophie Burnham, Evans and St. John, William Cahill Davies, Higgins and Phelps, Guy and Aggie Button, Doll and Burden, John Dempsey, Cass and Jue, Frank Ducrot, and the vitagraph. Bailey and Madison are an extra attraction.

Proctor's Fifth Avenue.

Hoodman Blind is the bill this week, with Minnie Seligman, William Bramwell, Florence Reed, Gerald Griffin, Verner Clarges, George Edwin Bryant, Ada Levick and other favorites in the cast. In the line of vaudeville there are Billy S. Clifford, Coogan and Bacon, Lillian Goldsmith, Marcetti Brothers, the Yale Duo, and Leighton and Leighton.

Proctor's Twenty-third Street.

The continuous bill is headed by the Russell Brothers in George M. Cohan's farce, A Romance of New Jersey. Others are Dixon, Bowers and Dixon, Ward and Curran, in their new act; Orville and Frank, Perry and Alecia, Reid Sisters, the Mannings, Tom Ripley, Whalley and Whalley, Mea and Goodrich and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Fallen Among Thieves is the startling title of the melodrama offered by the permanent stock company, with Edna Archer Crawford and Asa Lee Willard in the leading roles, assisted by Richard Lyle, William Cullington, Grace Huntington, Georgie Lingard and others. Press Eldridge and the kalatechnoscope are the vaudeville features.

Proctor's 125th Street.

William Gillette's successful comedy, All the Comforts of Home, with Adelaide Keim, Ned Howard Fowler, Charles M. Seay, Florence Leslie, Sol Aiken and others in the cast, is this week's play. Vaudeville is furnished by Lee and Kingston, Professor Dodd's dog, and Paley's 'scope.

Weber and Fields'.

Lillian Russell, Peter F. Dailey, Weber and Fields, Willie Collier, Charles Bigelow, John T. Kelly, Bessie Clayton, Louise Allen, and Fay Templeton are still appearing in Twirly Whirly and Humming Birds and Onions. No date has been set for the production of the travesty on The Stubbornness of Geraldine.

Hurtig and Seamon's.

The bill is headed by Madame Eugenie Mantelli, the prima donna. The others are Winchermann's bears, Charles T. Ellis and company, Artie Hall, George W. Day, the Tcherkess Trio, Bush and Gordon, and Goggin and Davis.

THE BURLESQUE HOUSES.

DEWEY.—Watson's American Burlesquers are here this week.

LONDON.—Manager Curtin offers the Bon Ton Burlesquers.

MINER'S BOWERY.—The Thoroughbreds are the attraction.

OLYMPIC.—Clark's Royal Burlesquers are entertaining the Harlemites.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mary Norman, the society caricaturist, received a warm welcome from her legions of admirers and again proved herself an entertainer of more than ordinary caliber by her impersonations of the various girls one meets in the different cities. She is rarely gifted is Miss Norman and her work aroused great enthusiasm. Techow's famous cats went through a series of wonderful tricks to the amusement of the children and the manifest delight of their elders. Cushman, Holcombe and Curtis, as effervescent as ever, presented The New Teacher with great success. They have several new songs that are catchy and they sang them well. The three Yoscarrys did some fine work in the acrobatic line. John Kernell had his fine rich brogue with him and "delivered the goods" in perfect order. Lillian Western xylophoned herself into great favor and won her usual share of the applause. Lena Thurber and her little black fellows caught on from the start and kept things humming. Hal Merritt scored with his imitations and crayon work. Howard and Linder had a little comedy and some dancing that was very nice, indeed. The Paloma Ladies Quartette warbled very prettily some music of the higher class, but not so high that the audience couldn't reach it. They did very well. Tom Almond, with his lengthy shoes; Howard and Burks, with a line of talk; Cherry and Bates, who were funny on bicycles; the Zamesa Duo, ringists, and the two picture machines rounded out a fine bill.

TONY PASTOR'S.—With Dolan and Lenharr in Mr. Dolan's new sketch, Taking Chances, heading the bill, it may be seen at once that the patrons had a good time last week. Taking Chances is just as funny as A High Toned Burglar, and in it Dolan and Lenharr clinched their reputation as one of the cleverest teams in vaudeville. Everything goes with a rush from start to finish and the auditors enjoyed one long scream of delight. Belle Stewart warbled some of the new songs. She enjoys the luxury of carrying her own accompanist in the person of Dave Fitzgibbon, who is probably the most skillful rag-timeist in the business, with the exception of Bert Green, who is the steady man at Pastor's and can hold his own with any of them. All, Hunter and All did a whirlwind acrobatic comedy specialty that justified the prominent place they were given in the billing. Singing, talking and dancing, all of a good quality, were handed out by the Knight Brothers very cleverly. The Crotty Trio made merry with song and dance in a pleasing way. A Homespun Wedding proved a very agreeable bit of work as done by those excellent artists, Mr. and Mrs. Arthur Young. Johnnie Keefe showed how they dance and talk in the rural districts with much success. Manley and Rose, in a sketch by A. S. Hoffman, called Young Sleuth, made a hit of large proportions. The Voujere Trio, comedians and singers; the Turners in The Irish Census Taker; Gertrude Morton, simply and unostentatiously billed as "The Young American;" the Inmans, contortionists; the Delaskas, magicians, and the vitagraph were the other numbers.

PROCTOR'S TWENTY-THIRD STREET.—Lottie Brandon in her Loop the Loop specialty, which was seen in Manhattan for the first time, made a decided sensation. She loops on a wheel with much grace and *savoir faire* and comes out smiling and unharmed at the end of her spin, much to the relief of the audience. Keough and Ballard were seen in A Vaudeville Surprise, which is out of the ordinary run, and both players scored big hits. Fisher and Carroll defied the edict of the A. O. H. and imitated sea-lions to their hearts' content. Their efforts met with great approval, especially on the part of the Germans in the audience. Ameta pleased with her spectacular dances. Lee and Kingston worked hard for laughs, which came with much frequency. Al Lawrence scored one of the emphatic hits with his droll stories, imitations and ventriloquism. He is a clever and quick entertainer who believes in doing a whole lot in the shortest possible space of time, enforcing the truth of the saying that "Brevity is the soul of wit." Couture and Devoe again won applause with their fine comedy acrobatic specialty. The Laskys, Hornmann, Leighton and Leighton, Albert C. Waltz, the Globe Comedy Four, and the kalatechnoscope also pleased.

PROCTOR'S FIFTY-EIGHTH STREET.—While Uncle Tom's Cabin is not exactly new, it never fails to draw and amuse. This was proven last week when unusually large houses witnessed its revival by the stock company. Georgie Lingard was a prime favorite as Topsy and her songs and dances made a big hit. Charles W. King was a splendid Uncle Tom, and Edna Archer Crawford as Eliza added one more to her list of successes. Benjamin Horning made a forceful Legree, and William Cullington was properly eccentric as Marks, the counsellor-at-law. Little Renie Gran was a pretty Eva. Spencer Kelly, the gifted baritone, Fields and Woolley, and the kalatechnoscope appeared between the acts.

PROCTOR'S FIFTH AVENUE.—Henry Arthur Jones' sterling play, Saints and Sinners, was excellently put on by the permanent stock company. Minnie Seligman as Letty Fletcher, and William Bramwell as George Kimball carried off all the honors, except those that were won by Florence Reed, Verner Clarges, Ada Levick, and Gerald Griffin. The vaudevillains were Press Eldridge, Mea and Goodrich, the Auers, Bissonnette and Newman, Harry De Lain, Grace Garner, and Paley's kalatechnoscope.

PROCTOR'S 125TH STREET.—Alvin Joslin, with Charles Willard as the good-natured but "fly" old farmer, made a great big hit. The stock company rendered good support and the play went with a swing that compelled enthusiasm. Between the acts the au..ence was entertained by Charlie Case, and Werden and Shepherd, and the "kal," with new pictures from William Paley's inexhaustible stock.

HURTIG AND SEAMON'S.—Hyde's Comedians, noted as one of the strongest vaudeville organizations on the road, gave a splendid entertainment to a series of full houses. The roster is evidence of the quality of the entertainment, as it consists of Mattie Keene and company, the Piccolo Midgets, Nichols Sisters, Trovollo, Hall and Staley, Onav and Delmo, Tom Hearn, and Boyce and Wilson.

WEBER AND FIELDS'.—Crowded houses rule here as usual and Twirly Whirly and Humming Birds and Onions kept on their successful career.

The Burlesque Houses.

DEWEY.—The World Beaters gave a jolly entertainment last week that met with approbation. The Matrimonial Club was the opening burlesque, which contains many funny situations and much lively business. In the olio were Tom Waters, assisted by the dwarf, Major Nowak, who is short on stature but long on comedy; the Prentice troupe of acrobats, Murphy and [illegible], Buchanan and Corey, Sam [illegible], Rogers and Halpert, and May Gebhardt. The [illegible] Inn is a funny closing burlesque.

LONDON.—The [illegible] company were eminently successful in pleasing large houses. Hits were made by Charles Robinson, Raymond and Hart, and the Leonards.

MINER'S BOWERY.—Waldron and Bryant's Trocadero Burlesquers, with Larry Smith, [illegible] Champion, Adolph Adams and others, afforded diversion to the East Siders.

OLYMPIC.—The Harlemites forgot that "tired feeling" that they get from hanging to the straps in the elevated road by listening to the jokes and songs of the Knickerbocker Burlesquers.

BALL OF PASTOR'S EMPLOYES.

The sixth annual entertainment and ball of the employes of Tony Pastor's Theatre will be held at Tammany Hall on Thursday evening, Jan. 20, 1903. The special feature this year will be a coon-shouting contest for a diamond medal, given by Richard K. Fox. Blacks and whites are equally eligible for this contest, which it is expected will be very interesting.

Frank Hardiman and Bert Green will search suspicious-looking colored gentlemen and issue checks for razors, which must be left at the door, so that there will be no undue cutting up on the part of the disappointed ones when the verdict of the judges is announced. Charles Ludwig has charge of the entries, and those who wish to test their lungs and strain their vocal chords to the point of bursting on this great occasion are requested to communicate with him at Tony Pastor's, inclosing a photograph. Those with the mouth open, showing the mechanism of the coon-shouting apparatus, are preferred. Some of the members of the committee are in favor of handicapping performers who have worked in Coney Island, shouting all summer, so as to be heard above the roar of the sea and the barking of the frankfurters, but the chances are that the shouters will be allowed to start on even terms, so that the one with the best staying powers will carry off the coveted prize.

THESE BURGLARS WERE MEAN.

Beatrice Moreland, who is now on her way to San Francisco, to begin a seven weeks' tour of the Orpheum circuit in her new monologue, was the victim of one of the meanest burglaries that ever distressed any woman. Miss Moreland was visiting her friend, Mrs. C. H. Lester, in Chicago, and she and her hostess went out to dinner on Sunday evening. While they were away the sneak thieves ransacked the house and carried off about $3,000 worth of jewels and furs belonging to Mrs. Lester. They broke open Miss Moreland's trunks and stole about $500 worth of her stage costumes and some small articles of jewelry. They even went so far as to rip all the plumes from two fine stage hats, and the lace and fur trimming from a black velvet dress. Miss Moreland will, much to her regret, be forced to secure an entire new wardrobe when she reaches San Francisco.

VAUDEVILLE JOTTINGS.

It has come to the notice of Al. Lawrence that he is still being billed with the Shooting the Chutes co. He wishes managers to distinctly understand that he is playing vaudeville exclusively, not having been with the above named co. for several months past.

One of the most unique dancing acts is that of Tom Almond. He does a difficult combination clog and toe dance, in shoes that measure twenty-two inches in length, after which he dons a pair of racing skates and goes through all the different steps known to buck, wing and clog dancers upon a pedestal sixteen inches square and seven feet from the floor. As a finish, he jumps from this height to the stage, landing squarely on the runners, but keeping his balance. He has had immense success everywhere, and was one of the big hits at Keith's last week.

Manley and Rose played Tony Pastor's last week in their farcical success, Young Sleuth. They succeeded in making a big hit with the audience and a deep impression on the managers. They played this house a few months ago, but their act is far superior in every way as it now stands. Great credit is due these clever artists for the thought and energy they have put into their work, in order to make the act a success.

A newcomer to vaudeville, who makes her professional debut at Keith's Union Square this week, is Mrs. Wynne-Winslow, of St. Louis. Mrs. Winslow starts her career under the chaperonage of Mrs. Walbridge, who will be remembered as the backer of Mrs. Clara Bloodgood. Her contribution is a straight singing act of ballads and operatic selections.

Florence Burns, whose only claim to distinction is that she was mentioned in connection with a murder case, is telling the story of her life at Hyde and Behman's, Brooklyn, this week. It is said that her remuneration will be in the neighborhood of $1,000.

A. S. Gilbert, a New York lawyer, is suing the Sire Brothers for $1,500, which he alleges is due him for services in enabling the Sires to keep the New York roof-garden open, in spite of the efforts of the Fire Department officials to close it last Summer.

Ted D. Marks fell on the ice on Friday last and fractured two of his ribs. His "savoir faire and bonhommie" were uninjured, and he expects to be out again in a few days.

A petition in involuntary bankruptcy was filed on Tuesday last against Koster, Bial and Co. by three creditors. It is alleged that the most valuable asset of the old corporation is the firm name. Charles M. Hough has been appointed temporary receiver. He will give a bond of $10,000.

VAUDEVILLE CORRESPONDENCE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Good bill and business week 8. 15-20: Rossow Midgets, Four Mortons, Three Yoscarrys, Rose Naynon, Snyder and Buckley, Charlie Rossow, Hal Merritt, Harry Brown, Nugent and Lynch, the Lessos, Paloma Ladies' Quartette, Louis Granat, Kummins Trio, Frank Bowman, [illegible], and biograph.——Westminster (George H. Batcheller, manager): Clark's New Royals 8-13 pleased good houses. Rose Hill co. 15-20.——Item: Mr. Lovenberg returned 6 from New York and Philadelphia on business pertaining to the stock season that opens here early next Spring.—A. D. Cameron, who has been out as manager of Mullen and Dunn's Comedians, has arrived at his home in this city, having closed the co.
HOWARD C. RIPLEY.

BALTIMORE, MD.—The Parisian Widows will be the attraction 15-20 at Kernan's Monumental.——A new bill will be presented at the Odeon Theatre 15-20.——Item: A permit has been issued by the Building Inspector's Office for the reconstruction of old St. Mark's Lutheran Church, in Eutaw Street, between Mulberry and Saratoga, making of it a theatre. The new theatre will be devoted to high-class vaudeville and will be opened about Feb. 15. The improvements are estimated to cost $15,000. The auditorium will have a seating capacity of 450 on the first floor and 551 in the balcony.
HAROLD RUTLEDGE.

PHILADELPHIA, PA.—Keith's New Chestnut Street Theatre offers 15-20: The Fadette's Woman's Orchestra, Leon Morris' ponies, the Holloway Trio, Guyer and Daly, John Kernell, Leona Thurber, Gorman and Lawson, Tom Almond, Susie Fisher, Cushman, Holcombe and Curtis, Murphy and Nichols, Clarence E. Billings, Le Page and Florence, the Laskys, and Mr. and Mrs. Stewart Darrow.——The Trocadero has for 15-20 The Butterfly Burlesquers.——The Lyceum will have Rice and Barton's Gaiety co. 15-20.——At the Star Al. Reeves' co. hold forth 15-20.
S. FERNBERGER.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): Vaudeville was resumed 8, and will be continued till Spring. The attendance at the opening was large. [illegible] were in the bill.——Gaiety ([illegible], manager): City Club week 8 drew well. Wine, Woman and Song 15.
CHARLES H. PHELPS.

TOLEDO, O.—Arcade (W. R. Lawrence, lessee; Frank Burt, manager): The second week's bill 8-14 was better than the first, and included [illegible] and Cooper and [illegible].
C. M. EDSON.

SCRANTON, PA.—Dixie's (Henry F. Dixie, manager): [illegible]——Star (Alf G. Herrington, manager): [illegible] 4-6. Rice and Barton's co. 8-13. Good business.

LOS ANGELES, CAL.—Orpheum: An exceptionally good bill was offered week 1-7. [illegible]

RICHMOND, VA.—[illegible]

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

AMETA—Proctor's, Newark, N. J., 15-20.
Anderson, Ada—Casto, Lawrence, Mass., 15-20, Casto, Lowell, 22-27.
Armstrong and Holly—Casto, Lawrence, Mass., 15-20, Casto, Lowell, 22-27.
[illegible]

Bush and Gordon—Hurtig and Seamon's, N. Y., 15-20.
Button, Guy and Aggie—Pastor's, N. Y., 15-20.
[illegible]
Cass and Jue—Pastor's, N. Y., 15-20.
Caswell and Arnold—Ronacher's, Vienna, Austria, 1-31.
Clarke and Temple—Columbia, St. Louis, 15-21, O. H., Chicago, 22-27.
CLARKE, WILFRED, AND CO.—Wonderland, Detroit, 15-20, Cook O. H., Rochester, N. Y., 22-27.
CLAUDIUS AND CORBIN—Poli's, New Haven, 15-20.
Clayton, Jenkins and Jasper—Empire, New Cross, Eng., 15-20, Empire, Stratford, 22-27.
Clifford, Billy—Proctor's 5th Ave., N. Y., 15-20.
Clement, Clay, and Co.—Chase's, Washington, D. C., 15-20.
Colby Family, The—Pastor's, N. Y., 15-20.
Colby and Way—Columbia, Cincinnati, 15-20.
CRESSY, WILL, AND DAYNE, BLANCHE—Orpheum, New Orleans, 15-27.
Cuttys, The Four—Shea's, Buffalo, N. Y., 15-20.
Dagwell, Addie—Shea's, Buffalo, N. Y., 15-20, Shea's, Toronto, Can., 22-27.
Dandy, Jess—Columbia, Cincinnati, 14-20, Empire, Hoboken, N. J., 22-27.
Darrows, Mr. and Mrs. Stuart—Keith's, Phila., 15-20, Keith's, N. Y., 22-27.
Davies, William Cahill—Pastor's, N. Y., 15-20.
DAVIS AND MACAULEY—Empire, Columbus, O., 15-20, Lyceum, Toledo, 22-27.
Day, Geo. W.—Hurtig and Seamon's, N. Y., 15-20, Chase's, Washington, D. C., 22-27.
De Forrests, The—Shea's, Buffalo, N. Y., 15-20.
Delmore and Oneida—Keith's, Boston, 15-20.
Delphino and Delmora—Orpheum, Kansas City, 14-20, Olympic, Chicago, 22-27.
Dempsey, John—Pastor's, N. Y., 15-20.
Dervalto, Leo—Empire, Cleveland, 15-20.
Diana—Wintergarten, Berlin, Ger., Nov. 16-Jan. 1.
Dixon, Bowers and Dixon—Proctor's 23d St., N. Y., 15-20.
Dodd, Prof—Proctor's 125th St., N. Y., 15-20.
DOLAN AND LENHARR—Howard, Boston, 15-20, Portland, Me., 22-27.
Doll and Burden—Pastor's, N. Y., 15-20.
Downs, T. Nelson—Empire, London, Nov. 3-Dec. 28.
Drown, Samuel—San Francisco 21-27.
Ducrot, Frank—Pastor's, N. Y., 15-20.
Eckert and Berg—Empire, Cleveland, 22-27.
Edwards and Romney—Casto, Lowell, Mass., 15-20.
Eldridge, Press—Proctor's 58th St., N. Y., 15-20, Proctor's 23d St., N. Y., 22-27.
ELINORE SISTERS—Duquesne, Pittsburg, Pa., 15-20, Columbia, Cincinnati, 22-27.
Ellis, C. T., and Co.—Hurtig and Seamon's, N. Y., 15-20.
Empire Show—Empire, Columbus, O., 15-20, Lyceum, Toledo, 22-27.
Esmonde, Mr. and Mrs.—Columbia, Cincinnati, 15-20.
Evans and St. John—Pastor's, N. Y., 15-20.
Evans, May—Duquesne, Pittsburg, Pa., 15-20.
Felix and Barry—O. H., Chicago, 15-20.
Fields and Ward—O. H., Chicago, 15-20.
Fields, W. C.—Hippodrome, London, 1-31.
FILSON AND ERROL—O. H., Chicago, 15-20, Hopkins, Louisville, Ky., 22-27.
Fisher and Carroll—Duquesne, Pittsburg, Pa., 15-20.
Fletcher, Charles Leonard, and Winfield, Renta—Haymarket, Chicago, 15-20, Columbia, St. Louis, 22-27.
Flower, Madame—Casto, Lowell, Mass., 15-20.
Folly Trio—Keith's, N. Y., 15-20.
Foy and Clark—Casto, Lowell, Mass., 15-20.
Garner and Madden—Avenue, Detroit, 15-21.
Garner, Grace—Orpheum, Utica, N. Y., 15-21.
Gillett's Musical Dogs—Avenue, Pittsburg, Pa., 15-20.
Gladstone, Lotta—Orpheum, Omaha, 14-20, Masonic, Nashville, Tenn., Jan. 5-10.
Gladstone Sisters—Casto, Lowell, Mass., 15-20.
Glenroy, James R.—Kohl-Castle Circuit, 8-20.
GODFREY, HAL, AND CO.—Hopkins', Louisville, Ky., 14-20, Main Street Theatre, Peoria, Ill., 22-27.
Goggin and Davis—Hurtig and Seamon, N. Y., 15-20.
Gormand and Ford—Springfield, Vt., 15-20.
Grant, Sydney—Temple, Detroit, 15-20.
Grapewin, Charlie—Temple, Louisville, Ky., 15-20.
Haines and Vidocq—Shea's, Buffalo, N. Y., 15-20.
Hall, Artie—Hurtig and Seamon, N. Y., 15-20.
Hayes and Healy—Poli's, New Haven, Conn., 15-20.
Healy, John—Casto, Lawrence, Mass., 15-20, Casto, Lowell, 22-27.
HERRMANN, ADELAIDE—Orpheum, Kansas City, 22-28.
Higgins and Phelps—Pastor's, N. Y., 15-20.
Hines and Remington—Duquesne, Pittsburg, Pa., 15-20, Shea's, Buffalo, N. Y., 29-Jan. 3.
HOUDINI, HARRY—Rembrandt Theatre, Amsterdam, Holland, Jan. 1-31.
Howard's Ponies—Shea's, Buffalo, N. Y., 15-20.
Hughes, Mr. and Mrs. Gene—Palace, Manchester, Eng., 15-20, Empire, Holloway, London, 22-27.
HURLEY, FREDERIC—West End Theatre, N. Y., 14.
Irving, [illegible]—Howard, Boston, 29-Jan. 3.
Johnson, Carroll—Columbia, Cincinnati, 15-20, Olympic, Chicago, 22-27.
JOHNSTONS, MUSICAL—Shea's, Toronto, Can., 15-20, Avenue, Detroit, 22-27.
Keatons, Three—Keith's, N. Y., 15-20, Keith's, Boston, 22-27.
Keely and Kent—Cincinnati, 14-20, Indianapolis, Ind., 22-27.
Kelly and Kent—Columbia, Cincinnati, 15-20.
Keene, Mattie and Co.—Keith's, N. Y., 15-20.
Kelly, Mr. and Mrs. Alfred—Orpheum, Scranton, Pa., 15-20, Chase's, Washington, D. C., 22-27.
[illegible]

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LONDON "MUSIC HALL."

The Great English Vaudeville Paper [illegible]

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A FEATURE THIS WEEK, KEITH'S UNION SQUARE, NEW YORK CITY—TWO PERFORMANCES DAILY.

WHAT WE DO.

OUR act is entirely NEW, ORIGINAL and UNIQUE in every feature. It is immensely different from the ordinary run of acts. We copy nobody's ideas, but, as "imitation is sincerest flattery," you will find we are being highly flattered by others. The acrobatic work in our act is extremely FUNNY. Everyone says so! It is so funny that we don't have to talk to make an audience laugh; but when we do talk——!!

- - ROUTE - -

Keith's Union Sq., New York, Dec. 15; Keith's Theatre, Boston, Dec. 22; Keith's Theatre, Providence, Dec. 29; Keith's New Million Dollar Theatre, Philadelphia, Jan. 5; Tony Pastor's (Buster's Pal), Jan. 12; Chase's, Washington, D. C., Jan. 19; Shea's, Buffalo, Jan. 26; Shea's, Toronto, Feb. 2; Chase's Empire, Cleveland, Feb. 9; Cook's Opera House, Rochester, Feb. 16; Moore's Temple, Detroit, Feb. 23; Open Mch. 2, 9, 16, 23, 30;

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THE FEATURE.

THE feature of our act is little "BUSTER," the cutest little bundle of jollity that ever wriggled into the hearts of an audience. *"Ginger"* is "BUSTER'S" watchword, and he owns a ginger plantation, right in Gingerville, which gives him a fresh supply twice a day. His fond parents think he's great, but don't take their word for it. *See* him, or ask the managers who shell out the cold, hard dollars that are so hard to get nowadays.

Olympic, Chicago, April 6; Haymarket, Chicago, April 13; Columbia, St. Louis, April 20; Chicago Opera House, Chicago, April 27. For time and terms address

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EDDY SHAYNE, Western Representative.

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"The Little Mother"

By KATHERINE STAGG

(and new ones coming.)

"These artists stand alone; no others like them in Vaudeville."—*Providence Journal.*

"The Smedley Sketch Club presents one of the best 'feature acts' ever seen at the Empire, which is saying much. The sketch 'The Little Mother,' abounds in bright clean comedy, with a touch of pathos that goes straight to the heart. They were applauded again and again, and responded to several curtain calls at the end of the act."—*Cleveland World.*

"The most delightful sketch on the excellent bill was furnished by the Smedley Sketch Club. This popular quartette of players are both natural and artistic, and the act is an excellent one."—*Washington Post.*

"A genuine and deserved hit was made by the Smedley Sketch Club (at Keith's Union Sq.), in 'The Little Mother.'"

"They are a decided acquisition to Vaudeville."—*N. Y. Dramatic Mirror,* New York notice.

N. B.—Our Imitators are not in Vaudeville.

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A MERRY CHRISTMAS; or, The Modern Rip Van Winkle.

One of the Biggest Farcical Successes of the Day.

The Act is original in its entirety and never fails to create big applause everywhere.

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Playing principal cities only. Pronounced by Managers, Press and Public worthy successors to the originals.

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VAUDEVILLE AGENT,

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Merry Christmas and Happy New Year

—— TO ALL. ——

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Thank Managers for kind offers, but have signed with Martin Beck for the next three years.

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HARRY BROWN

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An exceedingly NEW and UNIQUE venture, featuring the most NOVEL and DIFFICULT DANCING ever seen on the vaudeville stage. Using shoes measuring 22 inches in length and doing a clog and toe dance on same. I do the ONLY SUCCESSFUL SKATING DANCE in existence, on Rainier Racing skates, 13 inches long, on a pedestal 7 feet high by 16 inches square, with a sensational finish on same of jumping from pedestal to floor. Have played best houses in America, including Keith, Kohl & Castle and Col. Hopkins' Circuits, scoring an IMMENSE HIT IN EVERY PLACE.

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High-Class Comedy Acrobats.

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IN

TRAIN TWENTY MINUTES LATE.

A Vaudeville Musical Farce, by W. W. PROSSER.

Address JO. PAIGE SMITH, or J. N. BINKLY, 307 West Twenty-fourth Street.

Can you tell me what time the eleven o'clock train leaves? At 2:15.

W. W. PROSSER, Dramatic Author

GRACIE EMMETT sailed for Australia Nov. 27, and during her antipodean tour will appear in A COUNTESS FOR REVENUE ONLY and A MERCENARY MISSIONARY. These playlets, and Train Twenty Minutes Late, for J. NORTON and MABEL BINKLY, were written by the above author. In preparation: A three-act comedy for Gracie Emmett, an operatic vaudeville comedy for ECKERT and BERG, et al. A team of eccentric comedians can negotiate for a vaudeville novelty entitled A Pair of Kings. Commissions accepted from recognized players.

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As eccentric comedy dancers we are a sensation and will create uproarious applause anywhere.

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AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Messenger Boy, Kline and Gotthold in A Medical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

Saxon, Pauline—Empire, Hoboken, N. J., 15-20.
SHEDLEY SKETCH CLUB—Casto, Lawrence, Mass., 15-20, Casto, Lowell, 22-27.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Keith's, Providence, 15-20, Pastor's, N. Y., 22-27.
Stanley and Wilson—Berlin, Ger., 1-31.
Stanton, [illegible]—Empire, Hoboken, N. J., 15-20.
[illegible], John L.—Avenue, Detroit, 15-20.
[illegible] and [illegible]—Poli's, Bridgeport, Conn., 15-20, Empire, Hoboken, N. J., 22-27.
Terry and Lambert—Empire, Hull, Eng., 15-20, Empire, [illegible], 22-27.
Trocadero Girls—Empire, Cleveland, 15-20.
Thomas, Mr. and Mrs. Harry—Columbia, St. Louis, 15-20, O. H., Chicago, 22-27.
[illegible], W. J.—Casto, Lowell, Mass., 15-20.
[illegible] and [illegible]—Proctor's 23d St., N. Y., 15-20.
[illegible], Jockey Club—Olympic, Chicago, 15-20, [illegible], Chicago, 22-27.
[illegible]—Pastor's, N. Y., 15-20.
[illegible] and [illegible]—Keith's, N. Y., 15-20.
[illegible]—Keith's, N. Y., 15-20.
[illegible]—Proctor's, Newark, N. J., 15-20.
[illegible]—Keith's, N. Y., 15-20.
[illegible] and Co.—Empire, Cleveland, 15-20.
Whalley and Whalley—Proctor's 23d St., N. Y., 15-20.
White, Stuart, and Co.—Duquesne, Pittsburg, Pa., 15-20.
White-Tochelon Trio—Hurtig and Seamon, N. Y., 15-20.
[illegible], Frank—Avenue, Pittsburg, Pa., 15-21.
WILDER, MARSHALL P.—Hurtig and Seamon's, N. Y., 29-31.
[illegible]'s [illegible]—Hurtig and Seamon, N. Y., 15-20.
[illegible], Mme.—Keith's, N. Y., 15-20.
[illegible] and [illegible]—Casto, Lawrence, Mass., 15-20.
Young, [illegible]—[illegible], Louisville, Ky., 15-20, [illegible], Memphis, Tenn., 22-27.
Young and [illegible]—[illegible], Louisville, Ky., 15-20, Grand O. H., Indianapolis, Ind., 22-27.
Younger, [illegible]—Keith's, Providence, 15-20.
[illegible]—Olympic, Chicago, 15-20, Grand O. H., Nashville, Tenn., 22-27.

MATTERS OF FACT.

Stair and Havlin have open time at the Grand Opera House, Ottawa, Ont., January, February and March.

One-night stand attractions and three-night repertoire companies should not overlook Vandergrift, Pa. C. F. Fox is the manager of the Casino.

O. S. Hathaway wants to book first-class attractions for the holidays at Middletown, N. Y., and later time at Oneonta, N. Y.

"Punch" Wheeler is in the market for an engagement, as the John Robinson Circus has gone into Winter quarters. Mr. Wheeler was at the head of the circus bureau of publicity. He may now be addressed at the Lotus Hotel, Evansville, Ind.

Edwin F. Lewis rejoined Mr. Jolly of Joliet company at musical director Nov. 23.

The recently completed Asbury Park Opera House, Asbury Park, N. J., [illegible] will be managed by J. K. Morton, will play but two attractions a week. A strong company is wanted to open late in December or early in January.

Waterville, Me., has a new theatre, the City Opera House, managed by Charles H. Maxfield.

The Pay Train will be revived next season by Ben T. Pickett, who intends to give it a scenic production. He is now laying out his tour and wants to hear from managers.

Master Marion and Baby Grace Ellsworth are playing [illegible] in Rip Van Winkle and singing "[illegible]," a song written for them by [illegible].

B. F. KEITH'S

INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES.

E. F. ALBEE, General Manager.

HIGH CLASS VAUDEVILLE.

S. K. HODGDON, Booking Manager.

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Serving a two weeks' sentence at Brockton, Mass.

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Special Vaudeville Feature Cook-Church Stock Co.

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I write **SKETCHES** for Vaudeville work.

Generally have one or two on hand.

H. H. LINDEMAN, P. O. Box 314, Brooklyn, N. Y.

I'VE just the SKETCH for you; if not I'll write one. J. W. SCHWARTZ,

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'Phone, 984—79th St.

An Immense Success Everywhere

MANLEY AND ROSE

In Aaron G. Hoffman's Farcical Sketch YOUNG SLEUTH

Dec. 22nd, Duquesne Theatre, Pittsburg.

For time address New York Agents.

RASTUS and BANKS

"THE MAJOR AND THE MAID."

Have JAN. 12 and 19 OPEN. Sheedy's, Pawtucket, this week. Next week, Keith's, Phila.; Dec. 28, Empire, Hoboken.

Address 350 W. 37th St., New York, or all Agents.

Jas. O. **Barrows** and **Lancaster** John

Presenting the Greatest Comedy Act in Vaudeville,

A JOLLY JOLLIER. By EDMUND DAY.

ROUTE—Dec. 14, Orpheum, Los Angeles.
" 21, Orpheum, Los Angeles.
" 28, En route.
Jan. 4, Orpheum, Omaha.
Jan. 11, Orpheum, Kansas City.
" 18, Open.
" 25, Moore's Wonderland, Detroit.
Feb. 2, Cook's Opera House, Rochester.

The Original Man with the Bells and the Little Hat!

EDWIN LATELL

Hurrah! Back to the old stand. This week, TONY PASTOR'S.

The Man with the Green Gloves

JAMES RICHMOND GLENROY

On Kohl and Castle Circuit to week 29th.

LAURA COMSTOCK & CO.

A DAY IN THE SOUTH.

VAUDEVILLE FEATURE CORSE PAYTON STOCK CO.

Haskell's Tips, No. 9.—Don't expect to receive answers to your letters; if they want you, they will send for you; by that time you may wear a straight jacket—says that Rascal,

LONEY HASKELL

Merry Christmas to Managers, Performers, Agents, Stage Hands, Orchestras, Ushers, and Sunday Concerts.

Christmas Week, Keith's, N. Y.

HAL DAVIS AND INEZ MACAULEY

WITH THE EMPIRE SHOW.

"The Unexpected, as played by Davis and Macauley, is one of the best things that Edmund Day ever wrote. It is well put together, and the pair certainly fit the parts to a nicety, while the race scene is very much like the real article."—Detroit Evening News, Dec. 9th.

THIS WEEK—Empire, Columbus, O.

Management JO PAIGE SMITH, New York.

BERT HOWARD AND LEONA BLAND

"The hit of the season has been made this week at Hopkin's Theatre by Howard and Bland in their sketch called A Strange Boy. There are good comedy lines, and the piano work of Bert Howard is so far above anything of a similar sort that has ever been seen here that there is no comparison."—LOUISVILLE TIMES.

This is pretty fair, and we closed the show as usual.

Dec. 8, Grand, Memphis, Tenn.; Dec. 15, Orpheum, New Orleans, La.

MAMIE REMINGTON

AND HER

COLORED COMEDY QUAD.

We always play to a "sea of laughing faces." The audience can't help it; they just have to laugh and applaud when they see my act. For open time address JO PAIGE SMITH.

HURD

MAGICIAN

Dec 6, 1902.

Hurd, the Magician, who has just closed a most successful week at the Bon Ton Theatre, is in my opinion one of our foremost artists in his line.

T. W. DINKINS, Mgr. Bon Ton, Jersey City, N. J.

Per address, 308 E. 14th St., New York. Phone, 5587—18th.

THE MONOLOGUE COMEDIAN

JAMES J. MORTON

Enjoying 2 days' rest at Baltimore.

Dec. 15—Empire, Cleveland, special souvenirs. No, I am not German, but I can speak it.

LEE OREAN SMITH.

Photo by Wheeler, New York.

Lee Orean Smith, of whom the above is an excellent likeness, is now connected with the Vandersloot Music Company. Mr. Smith is well known as a writer of compositions of the higher order, and his success in that line is familiar to musical circles. He is considered an authority on correct harmony, and his band and orchestra arrangements are played by the leading bands of the country. Mr. Smith has just completed the score of a musical comedy which is to receive its initial production soon.

DOWN IN MUSIC ROW.

Holland and Byrd, recently playing in Chicago, scored emphatically with Will Handy's "Oh! Didn't He Ramble."

Montague and Van Siclen have added to their clever act William H. Penn's ballad, "There's Nobody Just Like You," which is meeting with much success.

Violet Villiers is still singing "My Carolina Caroline." She has in preparation "Mollie," both published by the Windsor Music Company.

Horwitz and Bowers have three excellent interpolations in Hurtig and Seamon's The Major and the Judge: "Wake Up, My Dixie Sweetheart," "Annie Was a Wise, Wise Girl," and "The Lovelorn Watermelon."

Belmont and Beaumont have recently joined hands and will feature William H. Penn's "Sunflower and the Sun."

Minnie Granville will feature "Duty to Home and Flag," by Ed Rogers, published by the Windsor Music Company.

The following artists are singing "Ring Down the Curtain," "Coney Isle," and "Down in the Depths": J. K. Emmet, Emma Carlton, William Elsalle, Casper Harnes, Charles B. Stutzman, Fannie Edwards, Gussie Vivian, Verna Haskins, George Woods, the Brockton Quartette, the World's Comedy Four, the Troubadour Four, the Quinlan Trio, James Creal, the Baroness Von Tilsa, Grace Oswald, Ida Russell, Marie Elwyn, the Dempsey Sisters, and Jeanette Burrows.

Lucille Noel, at present singing in the Central West, is using Cole and Johnson Brothers' "My Castle on the Nile," Williams and Walker's "When It's All Goin' Out and Nothin' Comin' In," and "No Use Askin', 'Cause You Know the Reason Why."

One of the features of Miss New York, Jr., is "My Carolina Caroline," an ensemble which calls for several encores at every performance.

The city of St. Louis reports the prevalence of the "Bamboo" fever and traces the infection to Lydia Barry, who succumbed to it at the Chicago offices of Joseph W. Stern and Company. Doctors Cole and Johnson had the symptoms telephoned to them, and pronounced it beyond a doubt a clear case of "Under the Bamboo Tree" infection.

Charles Beguley, of Beguley and Lorraine, is using "Down in the Depths" with success.

"I'll Be Your Rainbeau," J. Fred Helf's dainty plantation song, is being given with success by the Van Brothers, Grace Leonard, the Glenroy Brothers, Murlin and Lincoln, Agnes Mahr, Al. Reeves' company, the Engstrom Sisters, Flossie Allen, Hayes and Suits, Marjorie Henderson, Johnnie Carroll, Johnnie Hoey, Madge Fox, Harold Kennedy, Marshall and Lorain, the Berlin Sisters, and Keaton and Banks.

Thomas Christy will again enter vaudeville and feature "Of Late," published by the Windsor Music Company.

Hume and Newton are playing New England and are successfully featuring Will Handy's "Oh! Didn't He Ramble" and Roden and Helf's "Please Leave the Gate Ajar."

Marguerite Carson is using "Ring Down the Curtain, I Can't Sing To-night," at every performance.

The Leskys, who were last week at Keith's, will feature J. Fred Helf's "The Spirit of '76" on the Keith and Proctor circuits. Al. Lawrence will also add this song to his repertoire over the same circuits.

James Whitly, the boy vocalist, has added to his repertoire "Three Strikes Out." He writes to the Windsor Music Company: "The song and slides are a scream and a hit everywhere."

Fred Gledhill has returned to vaudeville and will use "Maybe," written by George Rosey and Frank Tannehill, Jr.

The Isabelle Sisters and Lillian Palmer are singing "Every Day is Sunday Down at Coney Isle."

"If You Can't Be a Bell Cow, Fall in Behind," J. Fred Helf's coon song, is one of the quickest hits this successful writer has ever written. During the past week the following artists have added this song to their repertoires: Becker, Willis and Becker, Irving Jones, Harry Brown, Clara Alta, Maskin and McCarty, McIntyre and Primrose, Rose Carlin, Tascott, Laura Bennett, Hedrix and Prescott, Delline Cole, Claude Thardo, Murphy and Slater, Tom Fletcher, Grant and Grant, Leighton and Leighton, Clark and Floretta, and Clifford and Harvey.

The Roberts Four are making a success singing "Sweethearts in Heaven" and "We All Grow Old in Time," two pretty ballads; also the baseball coon song, "Three Strikes Out," by Ed Rogers, published by the Windsor Music Company.

Fay Templeton's rendition of "Under the Bamboo Tree," at Weber and Fields', is one of the most artistic bits of mimicry ever attempted by this consummate artist.

Dorothy Halstead is using "Mollie" to great advantage. This song is published by the Windsor Music Company.

Elizabeth Murray last week charmed Chicago audiences with her unique interpolation of Williams and Walker's "When It's All Goin' Out and Nothin' Comin' In."

Press Eldridge is singing William H. Penn's "Smiles, Smiles, Smiles," also a new song, "The Wide, Wide World."

The little lady with a big voice, Amy Butler, is making a feature of "Two is Company, and Three is a Crowd."

Amy Whaley, the favorite singing artist, has captured Boston with her rendition of Edward F. Corliss' ballad, "Star of My Life."

Eddie Foy put on Jerome and Schwartz' latest comic song, "Hamlet Was a Melancholy Dane," at the Illinois recently with The Wild Rose.

Grace Cameron is having success in Percy Gaunt's "Darling of My Heart," in A Normandy Wedding.

William McGrew, in the Margaret Fisher company, is using "Stung, Stung, Stung," and "You're Not in Oskaloosa Now."

Hattie Kenton, Nellie Everett, McIntyre and Sears, Lizzie McKeever, Jennie Mack, Gilbert Sisters, Baby Lund, Joy and Clayton, Maude Delmar, Dorothy Kenton, Bonnie Mair, and Florence Beach are all using "Tantalizing Eyes," Bryan and McPherson's successor to "Josephine, My Jo."

The Globe Comedy Four, known the world over as a quartette who are constantly furnishing mirth and song, were at Proctor's last week, teaching the audience that beautiful ballad by the late Tony Stanford, entitled "In the Valley of Kentucky."

Tascott played Proctor's Newark house last week, and is warming up the chilled air by shouting his famous "Home Ain't Nothin' Like This."

Gisella Valberg, of the Bluebeard Extravaganza company, is making special features of "Ring Down the Curtain, I Can't Sing To-night," "She's a Singer but a Lady Just the Same," and "I Want My Mama," three songs from the pens of Brennan and Story, published by William H. Anstead, of 51 West Twenty-eighth Street. Miss Valberg is a talented singer and a graceful dancer and always makes good with her songs.

The Tuxedo Quartette, composed of B. Marz, Robertson, W. Lawrence, and D. Lishman, are meeting with success in their artistic rendition of "Ring Down the Curtain, I Can't Sing To-night" and "Down in the Depths." Both songs are published by William H. Anstead, of West Twenty-eighth Street.

134 W 37

In answering these advertisements, please mention THE MIRROR.

MUSIC PUBLISHERS.

HERE'S TO THE OLD FOLKS AT HOME.

A great big ballad hit is just about due, and it looks very much like Leo Feist will deliver the goods in the shape of his latest publication, "Here's to the Old Folks at Home." This song is by Andrew B. Sterling, the man known the world over as a writer of big hits; for instance, "My Old New Hampshire Home," "When the Harvest Days Are Over," "On a Sunday Afternoon" and others too numerous to mention. In his latest song, "Here's to the Old Folks at Home," Mr. Sterling has outclassed all former efforts and given the public a good, solid song that will appeal to every one. The words are out of the ordinary and the melody is away above the average. Although the song is brand new, everybody who has heard it is unanimous in the one opinion that this is Sterling's best ballad. The very best singers have taken a fancy to "Here's to the Old Folks at Home," and the whole office force at three dozen West Twenty-eighth Street are kept busy writing orchestrations for the singers who are anxious to be the first to sing it. This is a splendid song and you won't regret the time spent in sending for it. Just say Andrew Sterling's latest and best song, and you'll receive "Here's to the Old Folks at Home."

CUES.

A daughter was born to Mr. and Mrs. Charles R. Griffin, at Albia, Ia., on Nov. 28.

Ida Hawley has scored a large sized success in Adele Ritchie's original role in A Chinese Honeymoon (No. 2).

Rehearsals of Peggy From Paris will be begun this week by Henry W. Savage's company preparatory to the production of the piece at the Studebaker Theatre, Chicago, in January. The scenery for the musical comedy has been painted by Walter Burridge.

William J. Fleming secured on Nov. 11 a renewal of copyright on Round the World in Eighty Days, adapted from the French of Jules Verne by Felix G. De Fontaine, Harry Harwood Leech and Charles Dimitry, with original dialogue, scenic and spectacular effects.

Mrs. Langtry's engagement at the Garrick Theatre will begin on Dec. 29, and Annie Russell will follow in Mice and Men on Jan. 19.

William Collier, it is said, may retire from Weber and Fields' company at the end of the present season to resume starring, and there are rumors that he may be seen at the Bijou Theatre next season.

Fritz Williams is to star next season under management of Kirke La Shelle. This season he will appear at the Empire in Robert Marshall's new comedy, The Unforeseen.

Gibbs Mansfield, the three-year-old son of Mr. and Mrs. Richard Mansfield, will impersonate Santa Claus at the Christmas festival of the little pupils of the Free School for Crippled Children.

MATTERS OF FACT.

Charles E. French is at liberty, as the season of Huckleberry Finn terminated last Saturday night. He may be addressed care of this office.

Christmas and New Year's at Middletown, N. Y., are open to strictly high-class attractions. Wire Manager O. S. Hathaway.

Christmas Day is open at the Empire Theatre, North Adams, Mass.

An up-to-date four-act stock comedy can be secured by addressing "Clever Comedy," care of this office.

M. Armbruster and Sons, scenic artists, of Columbus, O., made an unusual record last season in supplying scenery for high-class productions and first-class theatres. Their studios are kept busy with calls for such work.

The Universal Stage Lighting Company, Kliegel Brothers, proprietors, with offices at 1393 Broadway, this city, manufactory electric stage lighting apparatus and effects of every description. They are contractors to the Metropolitan Opera House and their work for the production of The Darling of the Gods has called forth unanimous praise.

Damon Lyon has been connected with some of the biggest successes of the theatrical profession, having played all kinds of parts, with Augustin Daly three years, Richard Mansfield two seasons, Potter and Bellew, Rose Coghlan, Rich and Harris, and in a number of comic operas. Mr. Lyon made a hit in The Geisha after Edwin Stevens retired. This season the Chicago press has praised his Alfie Edgeworth.

Manager J. B. Henry reports that One Night in June is having return dates asked for by all managers.

Business Representative John J. Campbell is with One Night in June.

Herbert J. Carthill resigned in Seattle, Wash., on Nov. 1 from Hearts for Hopkins company, in which he was featured as Mathew Hawkins.

MUSIC PUBLISHERS. | MUSIC PUBLISHERS.

Greetings to Our Friends in the Profession,
FROM THE HOUSE OF HITS,
AND OUR STAFF OF WRITERS.

GEORGE ROSEY.
(Vocal.) May Be. The Night You Promised Me. | (Instrumental.) Hail to the Bride. Honkey on a Stick.
MAX S. WITT.
When the Fields Are White with Cotton. My Clinging Ivy. | Perchance. While the Convent Bells Were Ringing.
COLE AND JOHNSON BROS.
Under the Bamboo Tree. My Castle on the Nile. Nobody's Lookin' But de Owl an' de Moon. | The Maiden with the Dreamy Eyes. When the Minstrel Comes to Town. Mandy Won't You Let Me Be Your Beau.
HORWITZ AND BOWERS.
No One But You. Down Where the Cocoanuts Grow. | Wake Up My Dixie Sweetheart. The Lovelorn Watermelon.
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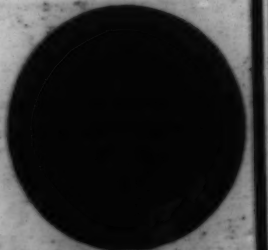

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Damon Lyon as Major Dobbin was excellently done.

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